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James Francis Cooke

"NOTES AND STAVES FOREVER"

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THE ETUDE MUSIC MAGAZINE
Founded by Theodore Presser, 1883
"Music for Everybody"

Contents for February, 1929

MUSIC

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THOMAS ARNE

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

SIR ARTHUR SULLIVAN

SIX CONCERTOS BY DR. THOMAS ARNE, composer of "Rule Britania," the official "national song" of the British Empire, have been discovered, in the original edition, in a second-hand bookshop in Charing Cross Road of London, by Harold Craxton, a professor of the Royal Academy of Music. The concertos were written for harpsichord or organ and strings, and they are believed to have been played on the harpsichord by Dr. Arne's son, Michael. The volume is very rare, and it is reported that it will be republished.

TOSHIKO SEKIYA, a Japanese singer, has appeared in the Catalonia Music Hall of Madrid, where she sang Japanese and Spanish songs and received an ovation for her interpretation of *The Wren* by Benedict when she sang it in Italian.

GEORGE W. CHADWICK was awarded, on November 8th, the yearly gold medal prize of the National Institute of Arts and Letters, as the one who had made "the most distinguished contributions to American music during the year.

THE CONSERVATORY OF FONINGRAD is sending an expedition to Mongolia for musical and ethnological research. The gathering of information on ancient and modern melodies of the Orient is one of the prime motives of the enterprise.

THE HONOLULU OPERA ASSOCIATION gave a performance of "Martha" in December. The Honolulu Symphony Orchestra, with Arthur Brooke, formerly for twenty years a member of the Boston Symphony Orchestra, and conductor of the Boston Symphony Players, as leader, is giving a season of symphonic concerts at the Princess Theater.

THE "HOUSE OF BECHSTEIN," famous German pianoforte manufacturers—celebrated its seventy-fifth anniversary during the week of October twenty-second to twenty-seventh. The founder of the house was born a hundred years ago, at Gotha, in Thuringia.

A MUSICAL ACADEMY FOR FOREIGNERS will be opened at Berlin, in the coming spring, under the direction of Wilhelm Furtwangler. The Prussian Ministry of Science and Art has granted, for the use of the organizers, suitable rooms in the Charlottenburg Palace.

LILLI LEHMANN

LILLI LEHMANN, one of the brightest lights in the operatic firmament of the last quarter of the nineteenth century, has received from the President of Austria the title of "professor," in commemoration of her eightieth birthday. This distinction came in recognition of the valuable services she has rendered to the Mozart Festivals at Salzburg. Having laid the foundations of her method in the *Bel Canto* of the 18th century in singing and in the interpretations of the best rôles in the old Italian operas, Mme. Lehmann gradually rose in her art till she became the supreme authority in the personating of the heroines of the great Wagnerian music dramas.

THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC held its fifth annual meeting at Chicago, on December 1, 1928. The organization now has thirty-eight institutional members. Particulars may be had from Burnet C. Tuthill, Secretary, 2209 Auburn Avenue, Cincinnati, Ohio.

FIVE THOUSAND ASPIRING SINGERS, from all parts of Great Britain, applied for auditions, when Mme. Lily Payling, the Australian contralto, announced in London her annual free scholarship for singers.

THE PHILADELPHIA CHAMBER STRING SIMFONIETTA, with a membership including eighteen of the leading men of the Philadelphia Orchestra, under the direction of Fabien Sevitzky, has been doing a fine service by giving to the public many new and seldom heard works. On recent programmes have been such novelties as "Night Intermezzo" by Napravnik, "Gossips" by Dubensky, "Eine Kleine Nachtmusik" by Mozart, and the "Pantomime," "Marche de la Caravane" and "Tambourin de Denys le Tyran" of Gretry.

THE MUSIC TEACHERS NATIONAL ASSOCIATION held its fiftieth annual meeting, at Cleveland, Ohio, on December 27th to 29th. The general theme of the convention was the "Fifty Years of Musical Progress" in America since 1876. Leading speakers on the various divisions of this subject were Peter C. Lutkin, Ernest R. Kroeger, James H. Rogers, Eric de Lamarter, Earl V. Moore, Howard Hanson and D. A. Clippinger.

THE SEATTLE SYMPHONY ORCHESTRA, under the direction of Karl Krueger, through the generosity of a group of public-spirited men and women who support the organization, is giving a series of popular-priced concerts with seats at twenty-five cents to one dollar. At the first of these programs sixty-five hundred music lovers packed the Civic Auditorium. A good precedent for other communities!

SCHUBERT'S long lost "Gastein" symphony is said to have been found at Budapest. According to report it is a four movement work in C major, consisting of one hundred and thirty-four pages of manuscript, the title page bearing the following inscription: *Sinfonia in C moll von Franz Schubert. Comenden den 30 Juli 1825.* A reward of one thousand dollars had been offered through the "Friends of Music" society of Vienna, for a clue to the discovery of this work. Schubert was a member of the "Friends of Music," and there is a tradition that he sent the symphony in question to the society, which acknowledged its receipt and gave him an honorarium of one hundred florins; that it was entered in their catalogue, but mysteriously disappeared.

THE BACH CHOIR of Bethlehem, Pennsylvania, is in preparation for the annual festival, which falls this year on May 10th and 11th. The "St. Matthew Passion" and the "Mass in B Minor" are to be the leading works for the event.

AN AMERICAN SINGING SCHOOL in France is to be established at Rodez, in the Chateau des Taulines, which, with its estate, has been deeded for this purpose, by the French priest, Abbé Loubiere, as an expression of admiration for the United States.

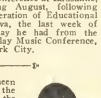
VERDI is giving Wagner a merry chase for popularity in his own Wagner-loving Fatherland. Last season there were, in the one hundred opera houses of Germany, fifteen hundred and seventy-six performances of Wagner's works while those of Verdi were heard fifteen hundred and thirteen times.

"JUDITH" is the name of a new opera by Eugene Goossens, with libretto by Arnold Bennett, the eminent English novelist. It has but lately been published.

ARTUR BODANSKY, after fourteen years as conductor of chiefly the German performances of the Metropolitan Opera Company, has tendered his resignation, to take effect at the close of the present season. It is said that Mr. Bodansky will devote his time and efforts largely to duties of conductor of the Friends of Music. He will be greatly missed by the patrons of the Metropolitan. His successor is reported to be Josef Rosenstock, at present the general music director of the Staats Theater of Wiesbaden, Germany.

A MOZART FOUNDATION, to be international in scope, has been established in Vienna. A nucleus of fourteen thousand dollars has been donated for the fund, by the well-known financier, Camillo Castiglioni.

BRITISH AND AMERICAN MUSIC EDUCATORS are to meet in a conference at Lausanne, Switzerland, in August, following immediately the World Federation of Educational Societies Meeting in Geneva, the last week of July. Full information may be had from the Secretary, Switzerland Holiday Music Conference, 70 Fifth Avenue, New York City.



ROSA PONSELLE

ROSA PONSELLE has been chosen to lead the list of the Decade Honor Calendar in the Hall of Fame which has been instituted by the National Federation of Music Clubs, for rising American artists. November fifteenth, the date of Miss Ponselle's début at the Metropolitan, in 1918, is to be observed annually by the Federation as "Rosa Ponselle Day." This Hall of Fame is planned "to honor young Americans who have demonstrated their right to be included in the ranks of the foremost artists of the world, through a period of ten years of achievement."

THE ROYAL PHILHARMONIC SOCIETY OF ROME, with the beginning of this season of concerts, celebrated its seventy-fifth year of its activities.

AT THE MOZART FESTIVAL of Munich, held last summer, the attendance is reported to have been about sixty per cent. American.

FONTAINEBLEAU, FRANCE, must have taken on, last summer, much of the appearance of an American college town. At the American Conservatory of Music, housed in the Louis XV wing of the chateau and in the Pavilion de Titre, there were some three hundred students enrolled.

THE GREAT LEEDS FESTIVAL opened, this year, on October 3rd, with a performance of Handel's "Messiah" under the baton of Sir Thomas Beecham. This was the first time this choral masterpiece had been heard at these events since 1901; though for a long period of the past Leeds Festival not beginning with the "Messiah" or "Elijah" was quite unthinkable. Sir Thomas seems to have infused a new vigor into the score. The "German Requiem" of Brahms, the "Mass in D" by Beethoven and a miscellaneous "Bach Program" including two of the church cantatas, were other leading choral events.

THE GUITAR is said to be more popular in Germany than in any other European country, due largely to the enterprise of the publishers who exploit compositions for this instrument.

SIR ARTHUR SULLIVAN'S "H. M. S. Pinafore" has so recently celebrated its fiftieth anniversary that added interest is given to the sad news that Sir George Power, Baronet, 'a former member of the famous D'Oyly Carte Company of London, and the creator of the rôle of *Ralph Rackstraw* in the first performance of this perennial stage favorite, on May 25th, 1878, died at his London residence on October 17, 1928. Thus by a few months, he, whose name had appeared on the early playbills as plain Mr. Power, survived the completion of a half century of popularity of this classic of operatic satire, which first made famous the names of Gilbert and Sullivan.

RESPIGHI'S "LA CAMPANA SOMMERSA (THE SUNKEN BELL)," to a libretto adapted by Claudio Guastalla from the story of Gerhardt Hauptmann, had its first performance in America when given at the Metropolitan Opera House of New York, on November twenty-fourth, last, with the composer present, and with Elizabeth Rethberg, Giovanni Martinelli and Giuseppe De Luca in the leading rôles. The opera emphasizes the fairy element of the original story.

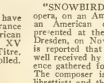
THE "PALACE GREEN," America's first theater, which was erected at Williamsburg, Virginia, in 1716, is to be rebuilt. E. H. Sothern, famous Shakespearean actor, and Dr. W. A. R. Goodwin, director of the reconstruction of Colonial Williamsburg, are coöperating in the project.

THE LARGEST VIOLA in the world is said to be owned and played by Lionel Tertis, the eminent violist of London. It is a *Gasparo da Salo* bearing the date of 1590 and is seventeen and three-fourths inches in length.

DVOŘÁK'S OPERA, "King and Charcoal Burner," which was thought to have been lost, has been recently discovered in Prague.

MATTIA BATTISTINI, for many years the dean of baritones as well as one of the greatest of exponents of the *Bel Canto* in the last half century, died at Rieti, Italy, on November 8, 1928, in his seventy-third year. Long a favorite in the opera houses and concert halls of Europe, he had also been heard in America on many phonograph recordings. His operatic début was made at Rome, in Donizetti's "La Favorita," full fifty years ago, in 1878.

"SNOWBIRD," an American opera, on an American plot, by an American composer, was presented at the Staatsoper of Dresden, on November 7th. It is reported that the work was well received by a notable audience gathered for the occasion. The composer is also his own librettist, and the work had its world première when presented by the Chicago Civic Opera Company, with a cast of American singers, on January 13, 1923.



THEODORE STEARNS

SCHUBERT is probably the first musician whose likeness has appeared on a coin. A silver piece has been minted in Hungary, with the head of Schubert on one side and on the other a heraldic device with the year of issue, 1928.

JOSE TANCI, the veteran Spanish tenor, died recently. He made his début, some fifty years ago, at the Royal Opera of Madrid, as *Edgardo* in "Lucia di Lammermoor," since which time he has been one of the pillars of that institution.

(Continued on page 155)

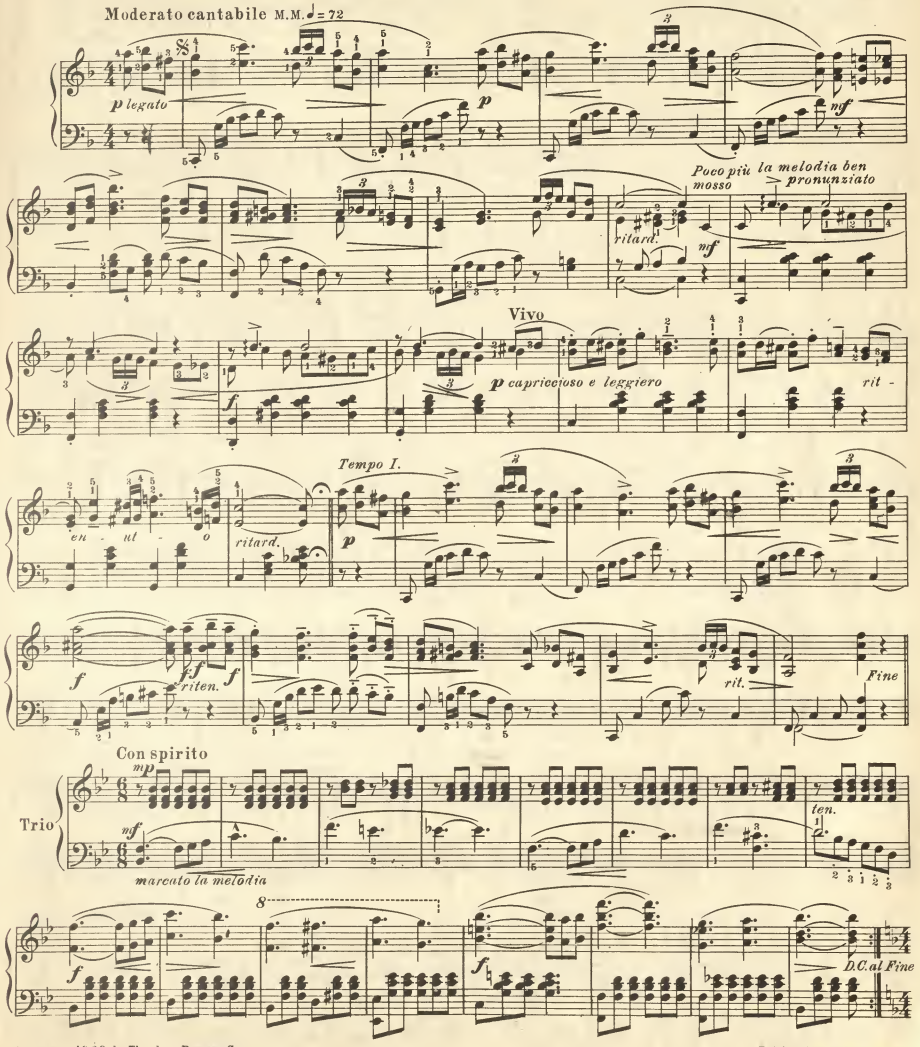
MUSIC AXIOM FOR FEBRUARY — EACH NEW YEAR IS ALWAYS BEST FOR THE ASPIRING ONE — MUSIC STUDY EXALTS LIFE

FASCINATING PIECES FOR THE MUSICAL HOME

A Pastoral in popular style. Grade 3.

A HILLSIDE ROMANCE

GEORGE S. SCHULER



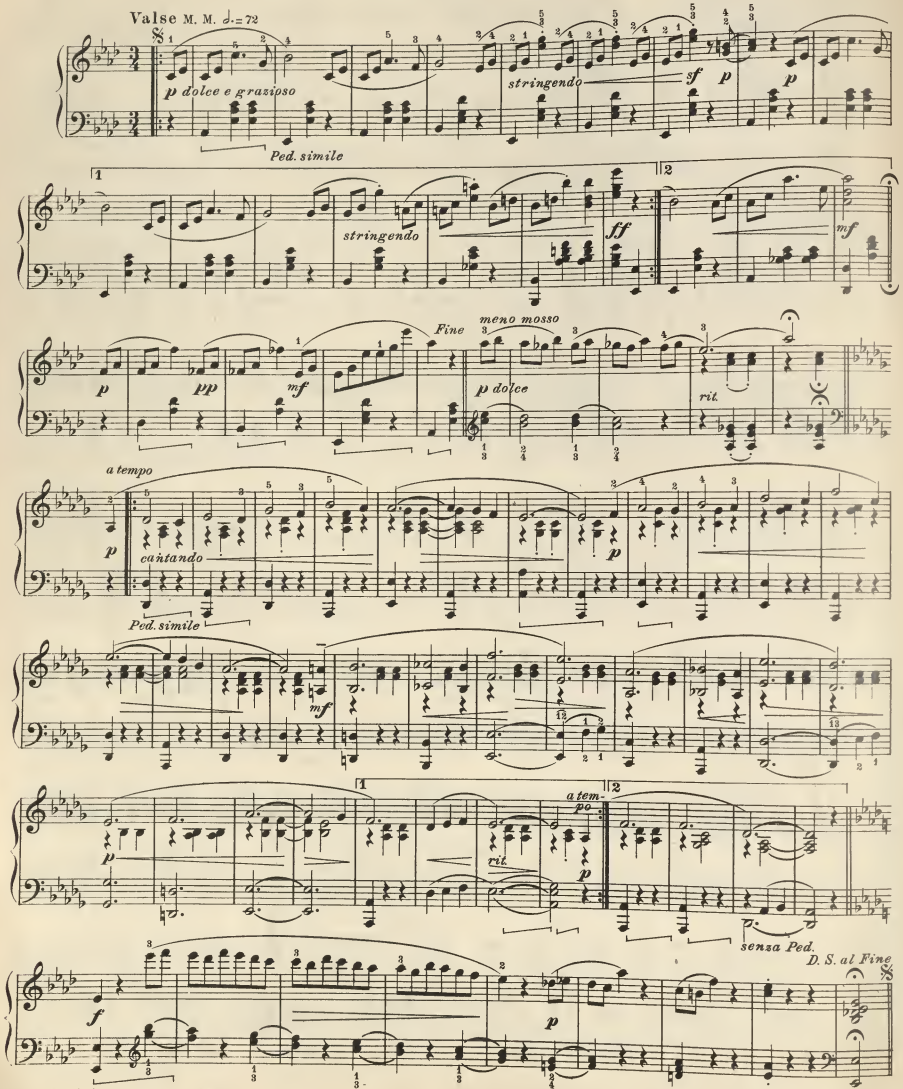
Other Music Sections in this issue on pages 109, 117, 149

SKATING

A smooth and joyous waltz movement. Grade 4.

VALSE PATINEUSE

AUGUST NOELCK, Op. 289



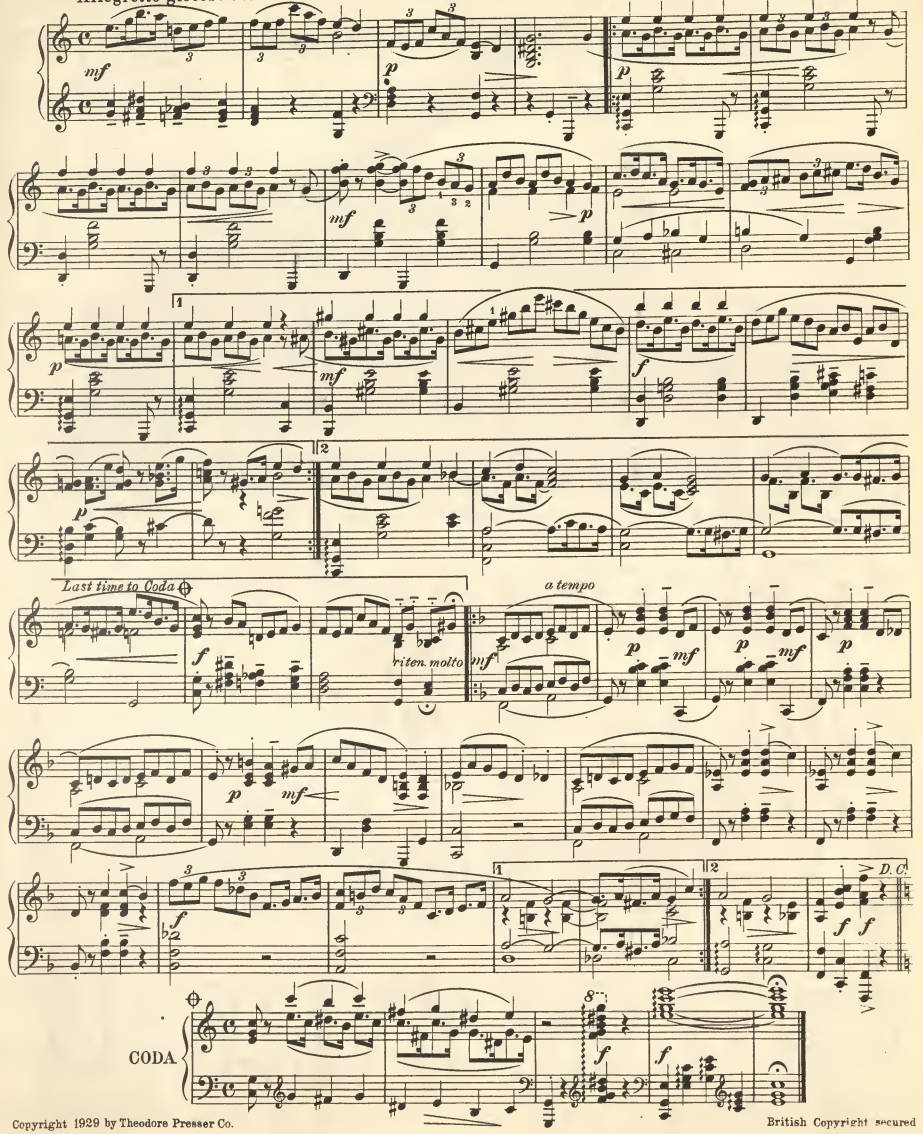
BEFORE THE FOOTLIGHTS

A lively, graceful dance, in a popular modern rhythm. Grade 3.

DANCE

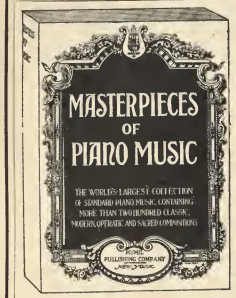
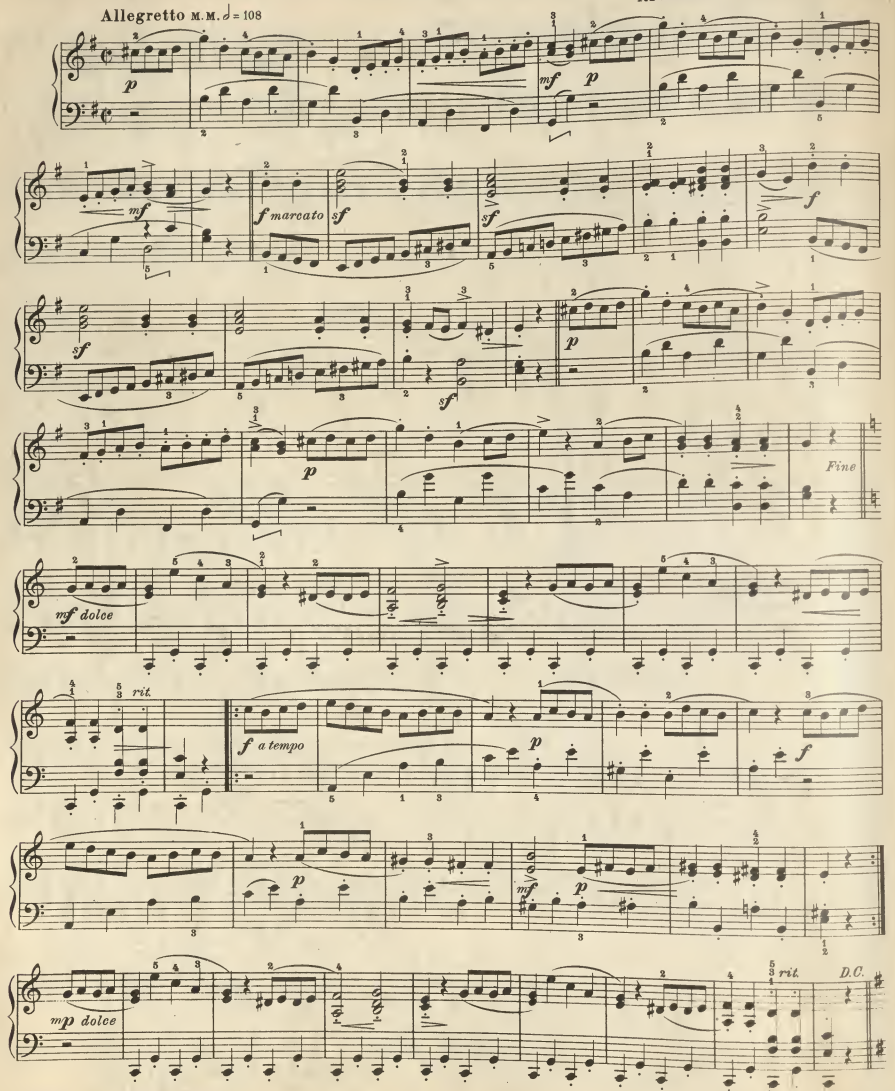
M. L. PRESTON

Allegretto giocoso M. M.



With all the flavor of "Lavender and Old Lace" Grade 3.

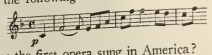
OLD-FASHIONED DANCE

RICHARD KRENTZLIN, Op. 114



Can You Tell?

GROUP No. 21

1. Who has been called the "Father of Modern Music"?
2. What is the seventh tone of the major key with six sharps in the signature?
3. What is accent?
4. In what year was the Philharmonic Society of New York formed?
5. Who, in the nineteenth century, was long known as the "Queen of Song"?
6. In what key is Beethoven's *Moonlight Sonata?*
7. What composer often wrote music while in bed and would rewrite a page rather than get out for one which had blown away?
8. Identify the following theme:



9. What was the first opera sung in America?
10. When was music introduced into the public schools of America and by whom?

TURN TO PAGE 148 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

Painting With Notes

By PATRICIA BLACKSTONE

EACH piece, no matter how simple, is a beautiful picture to be painted with the notes a box of paints and the little fingers a set of deft brushes.

Perhaps Eleanor is learning to play *In the Alps*, or Robert has a piece, *A Soldier's Dream*. The teacher takes the piece and explains what the different musical terms mean. She tells them that *facile* is just another way of saying "easy" or "fluent" and that *largo* means "large" or "broad." She pays special attention to the *diminuendo* and *crescendo* and gives examples of all these by her own playing.

In order to impress the young minds the more, she gives her pupils pictures describing the titles of their pieces. Eleanor gets a little sketch of the Alps, with the sun playing on its snowy peaks, while Robert's picture is a scene of battle or a hero receiving a medal. There are many ways of describing "A Soldier's Dream." They think of the picture as they practice and at the next lesson tell the stories as they have thought them out. After the stories are firmly set in their minds, the pieces are played often with rare interpretative insight.

"Painting a picture" with notes is of vast help in planning recitals. Instead of being bored by the colorless notes hurled at them by unthinking students, the parents, relatives and friends are kept interested by the varied nature of the program. At the same time an inherent talent, previously unrecognized, is often brought to light, and this, after all, is the teacher's highest prerogative.

Soundless Practice

By VIOLA BUSHONG HINSHAW

MANY hours of practice would be saved if the student would study his pieces before he begins the practice of them on the piano. A half hour of "quiet practice" would be sufficient to start a new piece the right way, if it is of moderate length and difficulty.

The correct determining of time-beat, rhythm, accentuation, approach, phrasing and pedaling come from this practice.

Reading the life of the composer often gives one the correct style of playing the selection. The student learns the peculiarities of his writings, and his interpretation of them, and thereby receives in a few minutes a more complete grasp of the mood in which to play his works than could be obtained by hours at the piano.

Transposition

By MARGARET GARDNER

TRANSPOSITION simply means a change of tonality. The pupil will find an apt comparison for this by going from one room to another and describing what he sees that is different in the two rooms. He will tell you first of all that there are different chairs, pictures and curtains, and that even the wallpaper is not the same—which all means that there is simply a change in furnishings. Next he will point out that the walls—that is, the fundamental structures of both rooms—are the same.

Transposing is like going from one room to another. The sharps and flats in the new key are the furnishings. The melody and rhythm are the walls.

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Meager Fee

A CORRESPONDENT, in the course of her letter, raises an interesting question. Should a person teach the neighborhood children in a farming community, some distance from town, for a fee as low as twenty-five cents an hour?

DEAR MADAM:

You will find no better material than the books named for beginning students, and you are entirely correct in your method of having an exercise well mastered before proceeding to another. That is one of the main faults of too many teachers—undue haste and half-learning. You are also correct in your reasoning that every child is a law unto itself concerning the period of time it may take to complete a given grade. Certainly music teaching must be standardized and graded just as is any other science. But children differ in musical ability. Some take lessons more frequently, put more time in practice and therefore progress through a grade more quickly than others. This is bound to be true in private teaching. Hence one can set no definite limit to the time required for completing a given grade.

I must certainly agree with those who criticize you concerning the price you are charging for your lessons. "The laborer is worthy of his hire" in the music profession as in any other occupation. If you can afford to give of your time and want to teach those who are too poor to pay, without any fee—well and good. That is helping the cause of music, and "doing your bit" for others as you go along through life. But by no means should you teach the children of your neighborhood, whose parents are able to pay a just price, for a fee so ridiculously small. They will not appreciate it, and you cheapen the high profession of music-teaching.

Labor for Lessons

IF YOU do not need the financial returns from your efforts, with which to live, you should still charge a fair price and bank the money, to be spent in the further study which you say you crave but have not time for now because of the press of home duties. You should get enough money from your teaching to have some of these duties lifted from your shoulders. You could probably get a neighbor who is not musically educated to do your plain sewing and mending in exchange for lessons. You could even arrange for many of your household duties on the same plan, thus using your talent and musical education to your advantage while you give the other mother, not so fortunate, the chance to help her child by earning its music lessons.

But by all means, even if you are teaching "only the neighborhood children," you should get a reasonable and just price for your lessons. You do not actually need the money from your teaching, but you must remember there are those who do—many, indeed, in such communities as yours who really suffer from the necessities of life just because of the activities of persons in your position who can so lessen the monetary value of art.

Books that will help you are: "Harmony Book for Beginners," Preston Ware Orem; "Theory Explained to Piano Students," H. A. Clarke; "Standard History of Music," James Francis Cooke; "Life Stories of Great Composers," Streatfeild; "Music Masters Old and New," James Francis Cooke; "Psychology for the Music Teacher," Walter S. Swisher. All of these books may be obtained through the service department of the Theodore Presser Company.

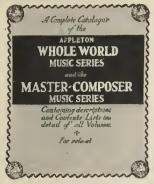
Family Orchestra

MRS G., Foxboro, Massachusetts: Since you play the piano and want to make up a family orchestra with your children, you will be wise to give the girl the violin, one boy the cello and the other boy the cornet or the saxophone. You will find a wonderful library of music written by our best composers, past and present, for the trio combination of violin, cello and piano. There is no better way to keep alive interest in music in the home than by the family orchestra. Your children will spend hours in delightful and profitable companionship with you—hours otherwise probably wasted. It would be best to have all the children work for at least a year or two upon the piano before taking up the various instruments, because of the good foundation and musicianship that they will get by working on the keyboard. The discipline they will get in reading the double score and the ear-training they will receive because of the fixed tones of the piano will be of inestimable benefit to them in producing tones on their chosen instruments.

Concerning the marimba and xylophone—there are several instruments that belong to this family. The African zanze, one of the marimba family, is a wooden box (or sometimes a gourd) in which wooden or metal tongues are inserted. It is played with a stick. Gourds sometimes take the place of the wooden sound-box. The African xylophone is a sort of portable marimba. It is curved and hung by a cord over the shoulders, so that the player can beat the bars while he walks about.

The Marimba

GROVE describes the marimba as follows: "A curious instrument (said to possess great musical possibilities) in use in the southern parts of Mexico. In

(Continued on page 131)

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

Elizabethan Song

"THE song was almost universal throughout the reign of Elizabeth," says George P. Upton in his book, "The Song," to which he adds, "and how highly music of all kinds was considered may be inferred from the statement in contemporaneous history that a shoemaker was pronounced an imposter because he could neither 'sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme.' Even servants were expected to be of 'toward qualities in reading, wryting, grammer and musike.'

"The most important phase in the progress of song in the days of Elizabeth was the introduction of the madrigal. It was invented in the Netherlands in the middle of the fifteenth century, and its first publications were made in Venice, whence it was carried to Germany. In the latter part of the sixteenth century many collections of them were published in England, and from that time forth it became the favorite form of music, and numerous madrigal writers appeared, among them Byrd, Morley, Dowland, Gibbons and other great composers of the period. The Civil Wars, which extinguished all art efforts in England, were fatal to the madrigal, and it was gradually supplanted by the glee.

"The madrigal was sung by a small chorus without accompaniment, and the subjects were usually pastoral. Though the madrigal disappeared, madrigal societies were formed in England and still exist. Some of the more famous songs of Elizabeth's time are 'The Carman's Whistle,' 'The British Grenadiers,' 'Death and the Lady,' 'The Jovial Tinker,' 'The Children in the Wood,' 'It Was a Lover and His Lass,' 'Willow, Willow,' 'Come, Live With Me and Be My Love,' and 'Green Sleeves,' which even to this day does good service as a dance tune, not only in England but also in this country.

He Who Got Slapped

MINNIE HAUK'S "Memories of a Singer" contained some interesting reminiscences of the operatic world. While still a girl of seventeen she appeared in Moscow with such success as to merit the jealousy of a Mme. Artôt whom she superseded in popular favor.

"We had many a little skirmish," says the American singer-authoress, "but the climax came at a performance of *Don Giovanni*. Madame Artôt's husband, Signor Padilla, a fine-looking man with a good voice, was naturally in league with her against me. He was Don Giovanni on the occasion, and we two were singing that sweetest of duets ever composed, *La ci darem la mano*. Quite at the closing bar, when Zerlina takes the high *La*, he gave me a sudden jerk with the purpose of breaking my note. I turned quickly and gave him a resounding slap.

"The audience understood the situation and gave me an ovation which lasted for a minute. It was impossible to stop those shouting, storming, hand-clapping Russians, so I nodded to M. Dupont, the orchestra leader, and we repeated the duet."

The Chest of Viols

"How MUSIC GREW," a book of musical history, by Marion Bauer and Ethel Peyser, reminds us that amateur ability to play several instruments was once much more common than it is now. Indeed, it was a social necessity.

"'Chest of Viols' may sound queer to you," we read, "but it isn't! It was the custom in England at that time for people to have collections of instruments in or out of chests. So when callers came they could play the viol, instead of, probably, bridge! You can read about these interesting old days in Samuel Pepys' "Diary." He played the lute, the viol, the theorbo, the flageolet, the recorder (a kind of flute), and the virginal, and he was the proud owner of a chest of viols. He always carried his little flageolet with him in his pocket, and he says that, while he was waiting in a tavern for a dish of poached eggs, he played his flageolet; also that he remained in the garden late playing the flageolet in the moonlight."

We also learn how Thomas Morley, a famous composer, "tells of a gentleman who, after dinner, was asked by his hostess to sing from the music she gave him. It was the custom in England to bring out the music books after dinner and for the guests to play and sing, as we put on music records or switch on the radio. The gentleman stammeringly declared that he could not sing at sight and 'everyone began to wonder; yea, some whispered to others, demanding how he was brought up.' He was so ashamed of his ignorance that he immediately took music lessons to remedy his woeful lack of culture."

Where Familiarity Breeds Respect

THE OLD idea that "familiarity breeds contempt" needs to be amended, so far as the musical classics are concerned, according to the views of Sir W. H. Hadow in his "Studies in Modern Music." (Second Series):

"It may be urged," he says, "that a musical composition can only surprise or baffle on the first occasion: after that we remember what is coming and can foretell the end as readily as the composer himself. This view pays an undeserved compliment to the capacities of human nature. The average

(Continued on page 139)

QUESTION AND ANSWER DEPARTMENT

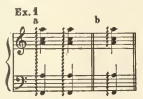
Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

Irregular Time Groups: Arpeggio Chords.

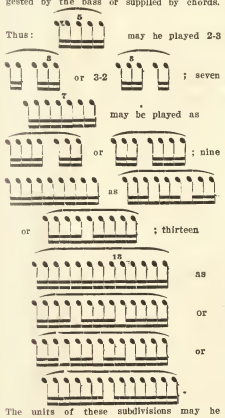
Q. (1) When uneven numbers are placed over groups of notes, such as 7, 9, 13, 17, 19, and so forth, how are they played? Should they be divided into beats of 3-4, 4-4, 6-7, 8-9 and 9-10 respectively, that is to say, the greater number of notes at the end of the group? For example, in a group of seven, should I count "one" to the first three notes and "two" to the other four notes? (2) What does this sign indicate? (3) When there are "curly lines" with spaces between how do I play the connected notes?

Ex. 1



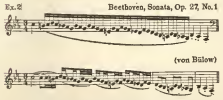
—Rose, Mt. Carmel, Pennsylvania

A. The Interpretation of these groups of uneven or irregular numbers of notes depends entirely upon their rhythmic, melodic and harmonic construction. Such groups may be subdivided into dupiets, triplets (duple and triple time), quadruplets, sextuplets and so forth, according to the melodic accents and the harmonic foundation suggested by the bass or supplied by chords.



The units of these subdivisions may be  or  . The chief thing to observe in the interpretation of such passages is to preserve perfect balance in the rhythmic flow:

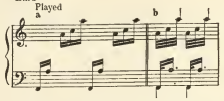
Ex. 2



(2) The parallel diagonal lines (⫽) indicate that a complete silence is required.

(3) The "curly lines" you mention are signs of arpeggios, chords to be played by rolling the notes from the lowest to the highest.

Ex. 3



Where there is no break, as at "A," the rolling motion begins with the lowest notes and continues without break up to the highest note in the treble. Where there is a break, as at "B," the bass and treble begin together on the same beat and roll together.

"The Moonlight" Sonata (Beethoven).

Q. Will you please tell me whether ♩ = 58 is the generally accepted metronome speed for Beethoven's "Sonata, Op 27, No. 2?" My copy is marked thus, but I have usually heard it played more slowly.—L., Elkins, West Virginia.

A. The correct speed is MM. ♩ = 52.

Anonymous Correspondence.

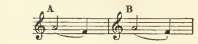
A long letter, signed merely "*E. R.*," containing many questions about instruction, has been placed in the "waiting" drawer. It cannot be answered until the correspondent sends his or her *bona fide* name and address. Will other enquirers please take notice?—*(de G.)*

A Set of Questions.

Q. Answers to the following questions are requested by a teacher:

(i) What syllables should be used when singing the harmonic minor?

(ii) What is the difference in performance of the second notes in the following:



(iii) How can I play a succession of four-note chords "legato?"

(iv) When chords are required to be played staccato, are they performed by means of the ordinary hand-staccato by the hand falling onto the keys by using the wrist as a hinge?

(v) I should be grateful for information regarding the playing of chords "legato" and "staccato" and of their application.

*(vi) Are staccato notes always marked with a dot (.)?—*E. B. F., Canada.

A. (i)—*La, si* (or *ti*), *do, re, mi, fa, si, la. Note:* The French-Italian syllable for the seventh degree (or leading note of the major scale) is the original one for that degree—*Si*, the "I" being the initial of *Johannes* (or *Johannes*), the concluding word of the hymn from which the Aretinian syllables were derived for solmization. *Si* is also the syllable for *solfi*, the seventh degree of the harmonic minor. Thus the sharpest notes, or seventh degrees, in both major and minor, are represented by "si," of great significance both in composition and solfeggio. I find "si" far preferable in every respect to "ti."

(ii) They are practically the same and performed similarly; for the quarter-note at "a," being the last note of the bar, is worth only one-half or an eighth-note; the dot-staccato (.) means the same thing and is, therefore, superfluous.

(iii) The answer needed is somewhat long and must consequently be treated in a later issue.

(iv) With wrist-action, "as a hinge."

(v) See iii.

(vi) Yes, if so required or by a dash-staccato (↕) if a much shorter staccato effect be required.

Note: The questions referring to Dr. Mason's "Touch and Technic" will be treated in a future issue. In the meantime you would do well to study "The Act of Touch," "Method in Teaching" and "Musical Interpretation" by Tobias Matthay: they are admirable for your work.

The Rákoczy March—Liszt's 2nd Polonaise.

Q. (i) Can you explain the real source of the Rákoczy March? I have played it as "Liszt's Rákoczy March," but have since found a duplicate of it under the name of "Hungarian March," from the opera of "Damnation of Faust," by Berlioz.

(Continued on page 135)

The Piano as a Home Investment

First in a Series of Frank Editorials upon the Great Educational and Sociological Importance of this Indispensable Instrument

By JAMES FRANCIS COOKE

THE 1904 AUTOMOBILE

THE 1904 PIANO

A Contrast in Values

A PIANO costs just about as much as an automobile. Having made that vague and somewhat stupid statement we shall make clear some points of difference which are of economic concern to the general public. There are pianos which can be bought for very small sums, comparatively speaking. They compare with certain invalided motors sold on the market under the euphemistic title of "used cars." Other pianos, with decorated cases bearing the signatures of great artists, like that made by Sir Alma Tadema, may bring as high as $20,000. However, the average good piano costs about as much as the average good automobile in the respective classes. The "fixins," that is, the case or the body, are extra.

Both the piano and the automobile represent important investments in these days of cyclopean progress. Automobiling is one of the favorite sports of your editor, and he has driven cars a distance equivalent to six times around the earth. A fine car, an excellent road in our endlessly wonderful country and a party of appreciative companions—these give a thrilling opportunity for enjoyment.

Recently, while whizzing through our lovely southland, it came to us to compare the investment values in automobiles and in pianos. A fine piano we know, bought in 1904 and used in a home of a very musical family is today quite as stately in appearance and as beautiful in tone as when it was purchased. A generation of different players has enjoyed it hugely. In the same period this same family has owned no less than twelve automobiles, ten of which have disappeared entirely. In the piano market there are no "yearly models." Of course, one does not go cavorting around the land at forty or fifty miles an hour on a piano, but nevertheless the average piano of fine make is made to stand a terrific amount of "punishment."

All a fine piano needs is careful attention four times a year by a really good tuner. This incurs an annual operating cost of probably $25 at the most. No gas, no oil, no battery trouble, no tires, no repairs. The operation and deterioration of a series of cars during the life of the piano we mention would have cost a small fortune—certainly not less than $25,000.

A fine piano is one of the most "worth-while" investments in our interesting modern life. As the center of the home of culture, it brings mental stimulus, imagination, inspiration, entertainment, solace, poetry, color, love of home, and a hundred and one priceless advantages without which our much mechanicalized and "forced-draft" existence might lead to a mere whirligig of restless activity with no ultimate elevation of the soul. What the automobile does for physical betterment and entertainment, the piano does for the exaltation of the Mind, the Spirit and the Home. Where are the automobiles of yester-year? The fine old pianos are still in service, filling a noble rôle.

SMILES BY WIRE

"THANK you," came with a smile over the wire from the telephone girl at the central. The lady on the other end had been very much upset over an irritating incident; but the girl at the switchboard smiled; and that smile in the tone of her voice traveled five miles over cold metal and bubbled out at the other end. The lady was ashamed of herself, and soon her frown turned to a smile.

Music folk—who are, after all, missionaries of beauty—have a wonderful opportunity, in their numerous daily contacts, to turn unpleasant situations into happy ones, with a smile. The teacher who sends her pupils away from the studio with a smile may do more good than she realizes at the time. Few people go through life without troubles which make them do things on an impulse which they all too soon regret. Human sympathy is very close to the divine. A sincere friendly smile is its finest manifestation. The Bell Telephone Company, in teaching its huge staff to meet the flood of impetuous orders, all to be executed with almost superhuman speed, has set the whole world an example in the value of courtesy. Without smiles, the telephone industry would be hampered by a friction that would make modern business communication impossible.

RECLAIMING WASTED YEARS

CENTURIES of priceless study opportunities have been wasted every year in America, owing to our hapless American method of over-indulgence in vacations which make for stagnation rather than for happy and profitable change.

Last winter The Etude enlisted the cooperation of teachers and music dealers in a campaign to urge schools and private teachers to institute more summer courses so that the usual summer educational Sahara might at least be scattered with oases. The response was prompt and magnificent. The outstanding publishing firms, Oliver Ditson Company, Clayton Summy, G. Schirmer, Inc., and many others, joined actively in the promotion of the idea, and a fine foundation has been laid.

It will take many years, however, before the summer can be reclaimed for educational service. We urge teachers everywhere to promote this most important matter with all possible zest and enthusiasm. There is hardly any movement more auspicious in the field of education at the present time. If the Summer is properly utilized America will make better progress in musical education than it has done for decades.

From the Atlantic to the Pacific there have been built up a chain of Summer Schools of high character, which have done extremely valuable intensive work. Chicago with Carl Kinsey of the Chicago Musical College and John J. Hattstaedt of the American Conservatory were in a sense the pioneers, but Minneapolis, Kansas City, San Francisco, Seattle, Denver and other centers have followed in fine fashion.

Your editor decided to take his own medicine, and, during the past year, has travelled some sixteen thousand miles (seven thousand by automobile) in order to become more intimately acquainted with our musical educational conditions, particularly in Summer Schools.

July found him at the remarkable Summer School conducted by Mr. George F. Granberry at Athens, Georgia. Hot! Of course it was hot, but that did not in the least dampen the enthusiasm of the enormous group of enthusiastic young folks who had made educational pilgrimages to the classically beautiful little city, in which is located the University of Georgia and its remarkable Summer School under the direction of Dr. Stewart.

On the first night your editor addressed an audience of over five thousand people. The address came between the acts of an operatic performance (one of four operas) that was so unusually fine, in the singing of the metropolitan artists and of the local chorus, that it was a revelation.

August found us at the National High School Band and Orchestra Camp at Interlochen, Michigan, where Mr. J. R. Maddy and Mr. Thaddeus Giddings have instituted one of the most astonishing educational undertakings of its kind. The orchestra was composed of one hundred and thirty high school boys and girls who had come from all parts of the United States. When we state that we heard them read at sight for the first time (collectively) the *Vorspiel* of "Die Meistersinger" in a most creditable manner you may gain some idea of their proficiency.

Interlochen situated on one of the inspiring forest lakes had become a Mecca for teachers and music supervisors representing north, south, east and west. Hundreds of active music workers will benefit by this enterprise in the future, and the whole progress of musical art in our country will feel its influence.

Most of all, however, The Etude Music Magazine is anxious to see the work of summer study promoted regularly by private teachers in their own communities. Relatively few music workers and students are able to make long trips to distant Summer Schools. The private teacher should plan now for next summer. By means of letters, talks and advertisements and the cooperation of local editors and club leaders, the whole matter of the enormous opportunities presented by summer music study should actively be agitated. It may take some time to acquaint the people of your community with these advantages, but all effort in this direction will prove most valuable.

THE ECONOMICS OF MUSIC LESSON FEES

HE was the kind of a man who never looked at a car below the Lincoln class. Anything that cost less "was not an automobile." When he was told that the Lincoln was about as fine a car as could possibly be made at any price he said he knew better because he had paid twice as much for some cars. He admitted that they had not lasted as long as his Lincoln, could not travel any faster, did not look any better, cost more to run and did not ride any more comfortably, but they had cost more and therefore must be better, particularly those that had come as emigrants from the other side.

Many people judge music lesson values in much the same way. The lessons that cost the most are the best. Of course in some cases this is absurd. Some of the finest teachers in the world have been ridiculously timid in asking even a just compensation for their services. Others with "poker faces" and slim talent actually command attention by the audacity of their fees.

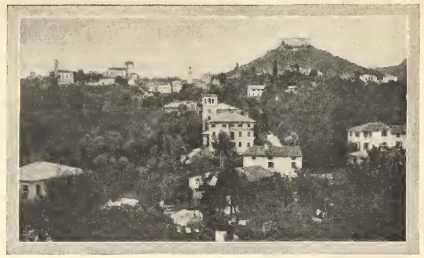
How is the public to decide? The infallible test is "results." How do the pupils of the teacher play? Are they representative of the finest piano playing of the time? Do they have greater grasp of the art, a finer conception of its spiritual nature and its possibilities?

The economic law of supply and demand in many cases adjusts music fees in much the same final manner in which it determines the price of wheat. Certain teachers because of their years of successful output of distinguished pupils, acquire great distinction and fame. Leschetizky was such a teacher, as was also Marchesi. The demand for such a teacher's services increases, but the instructor's teaching time cannot increase. Therefore the fee expands, as it properly should. In this case he is just like the bibliophile possessing one of the four folios of the works of Shakespeare, which, because of their rarity, ascend in price every year.

There was only one Leschetizky, one Dr. William Mason, one Sbriglia. And the impossibility of duplicating certain kinds of instruction alone warrants the huge fees which some world-famous teachers receive.

Look for the best in all types of music. We know some country ditties that have in them more of inspiration than some great symphonies.

THE STREET OF ELEANOR DUSE, ASOLO



ASOLO, THE CITY OF "PIPPA PASSES"

"Venice, the City of Dreams"

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

PART II

Early Education for Girls

UNLIKE many other Italian schools, girls were admitted to the conservatories. The rule required that they be Venetian by birth, in ill-health and of proven poverty, three peculiar qualifications for the music student. The instruction was considered so excellent however, that girls with extraordinary voices, in good health, and with means, might by influence succeed in securing entrance. When the girls married or entered a convent (the two chief feminine careers of the day), they were given a dower by the Venetian state. The *maestri* who taught the girls in the different conservatories wrote motets for them to sing. These were performed on Saturday and Sunday evenings, at Vespers in the different churches, and the competition between these choirs became matters of municipal interest. The singing was done behind screens. Applause naturally was prohibited. In place of applause the auditors inhaled audibly or moved their chairs around on the stone floor so that the concealed virgins might know that they met with approval.

Moreover the girls, in addition to singing played all of the instruments of the orchestra. The conservatories were originally housed in hospitals—the most famous of which were the Incurabilli (the incurables) the Pieta (the pity) and the Mendicanti (the beggars), names that would hardly do for modern music schools. The last named hospital was founded in the thirteenth century and was designed as a home for lepers: These were removed to an island known as San Lazzaro, in 1262. (The name comes from the parable of Lazarus, see Luke XVI, 20). This famous conservatory went out of existence, but the buildings still form part of the municipal hospital. So great was the renown of the Venetian music school, that many of the most celebrated musicians of the day sought positions in them as directors or endeavored to have their works performed by the "celestial voiced" choirs. These included Scarlatti, Galuppi, Jommelli, Cimarosa, and Hasse.

America Interprets Venice

OF THE modern composers none have made tone pictures which connote Venice to the average un-Venetian mind, like those of Ethelbert Nevin in "A Day in Venice." Venice should adopt this lovely set of melodic masterpieces in lighter vein as its very own, and should give its visitors less Broadway jazz and Strauss waltzes. The Strauss waltzes one hears in hotels and restaurants are no doubt designed to please Teutonic visitors, for Venice is the Niagara Falls of German brides and grooms. Scores of blonde couples, speaking the language of Goethe and Schiller, exchange, for the nonce, *wuerst* for *spaghetti*. Even they would find Nevin's magic tunes more to their liking as a background than the alien genius of Strauss.

The World's First Opera House

THE VERY first public opera house in the world was opened at Venice in 1637. Opera prior to that time had been the luxuriant private monopoly of the nobility, and the public had known of this new fascinating form of art only by hearsay. The name of the first opera house was San Cassiano. As is the custom to this day the boxes were allotted to the select few (mostly nobles) who rented them by the year and not by the performance. The house belonged to the Tron family which frequently managed the opera season according to the following unusual plan. The family received all the revenue from the box holders, while the singers and players depended upon their return from the sale of seats in the orchestra and the gallery.

Of the two opera seasons that at carnival time was the one to which the Venetian public took with keenest zest. Then restraint was thrown to the winds and good-natured fun held full sway. This, according to Henry Prunières, even included in those days the priests who, in keeping with the spirit of the times, donned carnival costumes in their gondolas. At night armed *bravi* (the gunmen of the day) with their identities safely concealed by fancy dress, readily disposed of their enemies by sending them punctured with stilettos into the blackness of the canals.

The opera at Venice was conducted very economically. There was no budget to permit the thousands of candles and lights which made the royal private theatres seem like pyrotechnical settings. In fact, because of lack of funds, the Venetian managers resorted to a custom now universal in the great opera houses of the world. That is, during the acts, the great lanterns which lighted the auditorium were extinguished and the audience sat in comparative darkness. Comparative, because the patrons had the habit of buying little wax tapers at the door, in order that they might read their programs during the performance. Thus the audience presented the appearance of a field of fireflies.

It was not until the coming of Richard Wagner that the idea of darkening the auditorium was widely reintroduced.

Opera, as everywhere in Italy, reached unusual heights in Venice. Imagine sailing up to the opera house in a boat! While the Teatro Venice can not rank with La Scala at Milan or San Carlo at Naples or the Costanzi at Rome, in the number of important operas produced there for the first time, it did serve to launch Rossini's "Semiramide" and Verdi's "Ernani," "Rigoletto," and "La Traviata."

Wagner in Venice

THE MOST significant operatic event associated with Venice, is the death of the great Richard Wagner. The Palazzo Vendramini is one of the most imposing edifices on the Grand Canal. Wagner, worn out with his labors in Bayreuth, sought to regain his health by taking up quarters in this magnificent residence, in the autumn of 1882. His health was sufficiently good to permit him to conduct a performance of his "Symphony in C" at the Liceo Marcello on Christmas Eve. The effort proved too great for him and his health grew continually worse. Late in the afternoon of February 18th, as the crimson sun was sinking behind the domes and towers of the gorgeously beautiful city, the soul of Richard Wagner passed on to its Walhalla. The Palace is marked with a simple tablet and is held in great reverence by the music-loving Venetians.

A Modern Venetian Music Master

MUSIC IN modern times in Venice may have lost some of its great prestige, but the people are devoted to the art. The most eminent figure in the musical world of modern Venice is Francesco Malipiero. He resides, not in the city itself, but in the delightful mountain town of Asolo a few miles back on the mainland. Asolo was immortalized by Robert Browning in his "Pippa Passes." There on the hillside, in a cottage centuries old, Malipiero and his charming English wife work and live out their ideals. Malipiero is a man of distinguished genius and great scholarship. When we visited him we found him engaged in the gigantic task of editing the splendid manuscript of Monteverde, which he had uncovered in the library of Bologna, in order that the world might have a modern edition of the works of that great genius.

Malipiero told us that while many regarded him as an ultra-modern in his own compositions, he was really quite the contrary and was learning from the great fundamental harmonic achievements of Italian masters of bygone centuries before the time when Italy lost itself in the more ephemeral art of opera. Greater things are sure to come from the genius of this master mind and his renown will continually spread.

Malipiero is a philosopher as well as a composer. His "I Profete di Babilonia" (Prophets of Babylon), a collection of criticisms and satires, reveals him as a man of the broadest views and the keenest mind.

Malipiero's home and gardens are unforgettable, largely because of his wholly unique collection of pets. Pigeons, chickens, dogs, cats, a fox, turtles, and, most

interesting of all, a pair of owls that danced ridiculously for our moving picture camera, have provided huge amusement for many American friends.

Grave of a Great Actress

TOGETHER we made a pilgrimage to the grave of Eleanora Duse, in the quaint little cemetery on the hills. Malipiero pointed out the Alpine range over which the Austrian aviators flew on their war-time mission of destruction. Fortunately fate protected Venice. Of the great number of bombs dropped, only a few did any serious damage to the priceless art treasures. Again Malipiero reverts to his favorite theme of restoring the great choral music of early Italian composers—commenting all the while upon their modernity just as we comment upon the modernity of the thought in the Bible and in the works of Shakespeare. He points out with enthusiasm that even in the sixteenth century there was a piano in quarter tones invented by Nicola Vicentino. He condemns the operatic art which has misled Italy into standards lower than those of Palestrina, Frescobaldi, Scarlatti and Monteverde. "Any little tenor who gets up in a tavern and tries to imitate Caruso is overwhelmed with applause, while Italy is turning its back upon its great heritages," was his comment.

And Malipiero is no pessimist, as his smiling countenance proves. More than this he is working upon his Monteverde which is to appear in ten volumes, of which only two are completed, expecting that the real art lovers will come to their senses and be glad to pay fifty dollars for the collection.

We reach the grave of the great Duse, queen of tragedy, marked by a simple slab of Italian marble. What romance, what drama, what beauty of soul lies there! Somehow in the career of Duse, as in that of Malipiero, we feel that we meet the true spirit of Italy, not the Italy of the moderns, but the greater Italy of Dante. Yet Malipiero is in no sense archaic. He and d'Ammunzio are the greatest of friends; and he keeps keenly in touch with every modern movement.

We motor back to Venice, or as near as we can get to Venice, in an automobile. Then we take a boat to the Hotel Danieli where we find one German groom asking another, "How would you like to live in Venice and have a fish for a pet?" How can one live in Venice and come so near the mundane? Go to Venice, to dream, or you will never see Venice.

Take Your Foot off the Pedal!

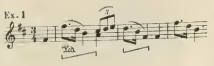
By W. Francis Potter

THE TENDENCY among many pupils, who are not under the immediate guidance of an instructor, is to use the "tre Corda" pedal too much. Many a pupil uses this right pedal to increase the sound, but it is an all-too obvious fact that this does result. What happens is that the dampers are released from the strings so that the tone may be *prolonged*. But pressing, hitting, or even banging the keys produces noise, never music.

The command, "Put the pedal down at the beginning of a measure, and release it at the end of that measure," is obviously incorrect. If, in conversation, one accented a word or stopped to catch the breath every four words, regardless of the sentence structure, what would be the effect? Surely not a pleasing one! The pedal should be used at the beginning of a phrase and released at the end of it. But if the phrase is so long as to make ineffective a single pressure of the pedal, it may be cut with melodic continuity still being maintained. The point is to discriminate. Singing or humming the phrase often helps. One can easily cut a phrase and still maintain its melodic continuity, if a little common sense is used.

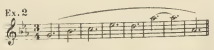
For an instance of two extremes in short and long phrasing, look at the following (*Mazurka*—Meyer-Helmund):

Ex. 1



Where the theme is broken up into motives, the pedal can safely be used at the beginning of each measure. The short motives which are very widely used in the modern fox-trot are typical of most dance music. In the *Loin du Bal* of Gillet, a much longer phrase is found:

Ex. 2



While the phrase does not properly end until the A flat in the eighth measure, the pedal may be used every measure and still maintain the musical sense. Longer phrases are to be found, of course, but, unless they are made carefully and played carefully, they are quite apt to prove boresome to the listener.

The pedal plays a great part in the proper interpretation of piano music, but it should also be secondary to the musical meaning to be brought out. If pedals are to be studied, they should be studied under the instruction of a competent instructor. But if, however, one has to study alone, a book by an *authority* may be used although it can never supplement personal instruction.

How the Scale Grows

By Joseph George Jacobson

IF YOU find the tonic triad chord of any scale, whether major or minor, and fill in the intervals between these tones with passing tones, you have the scale. Add the tones of dominant and subdominant chords. For example, in C major, use the tones of the dominant chord, D and B, to fill in and F and A of the subdominant chord.

Take the tones of the tonic chord of A-minor and fill in with the tones B and G sharp which belong to the dominant chord and D and F of the subdominant. This gives the harmonic minor scale. As the interval between the sixth and seventh of the minor scale was considered unmelodious, the F was raised to F-sharp. This gives the melodic scale. Descending the scale, G-sharp, which was the leading tone to A, is played G natural, and F natural is the leading tone to E. In this manner are sounded, one way or the other, the natural tones of all main chords.

Keep Studying

By Edna Kalisch

EVERY TEACHER should know more than one instrument for his own benefit as well as for the pupil's gain. If he is a pianist, for instance, he would do well to embrace the study of the violin or cello. Let him become a pupil under a musician who excels in the instrument he wishes to study —someone above himself in the music realm.

If his pupils be his accompanists they will enjoy the work and profit by it. The teacher, through continued study, will avoid stagnation.

The best students are the best teachers.

How I Use The Etude

By Helen Oliphant Bates

DIVIDING all articles in THE ETUDE into three classes according to their usefulness and grading them for future reference will greatly aid the teacher. Information about teaching material, studio suggestions, technical and interpretive problems on the piano and organ (or any other instrument) and master lessons on pieces to which reference is frequently made, may be put in the first class and marked "A." Biographical sketches of composers, stories of the operas, and all articles of broad general interest, which may be used at some future time but which are not of daily usefulness, may be placed in the second class and marked with the letter "B." Articles which hold no specific information and are not likely to be required for reference may be graded "C."

After reading and grading THE ETUDE the teacher may add to his general index of all past numbers those articles marked "A" and "B." The card system is by far the most convenient method of making a growing index. Each month new cards may be inserted at any point in the alphabet without disturbing cards already made out. On one card all subjects that can be grouped under the same head are listed. The October issue has an article on "Sight Reading"; perhaps the January and March numbers also have suggestions for sight-reading.

The Teachers' Round Table, the editorial page, or any of the department might also have hints on this subject. If this material is listed concisely, but completely, on one card, the teacher can see at a glance where to find all the information in his library on this branch of music study. To make THE ETUDE useful to the greatest degree, it is advisable to list alphabetically, under subject heads, the various topics which come under the general classification of departments, editorials or letters to THE ETUDE. Music in the supplement can be indexed in three ways: according to composer, title of piece and grade, or musical and technical value. It is necessary to place on the card not only the page, but also the month and year.

This cataloguing requires time and trouble. But THE ETUDE is worth the energy expended because it makes one of the finest practical encyclopedias obtainable. Each issue is a new volume to this ever-growing store of information and inspiration.

Gateways to Accomplishment

By Frances Caverly

BY TEACHING children to make tallies a game may be made out of the practice of hard spots. When a figure, measure or phrase presents a difficulty the pupil may be asked to play it five times with the right hand alone, drawing a small perpendicular line on a piece of paper after each of the first four times and an oblique line through these four lines after the fifth time. Next he may be told to make a tally for the left hand, and finally one for playing with hands together.

This little figure, which looks like a gate, has become, in fact, the gateway to accomplishment for the pupils of one teacher who proved by means of it that, if a certain passage is played correctly a definite number of times, it will become smooth often at one sitting. The tally is a picture of progress—so much effort, so much accomplishment.

When tallies are made at the lesson the pupil should always be allowed to draw the marks. Relaxing the attention proves restful, and students are more conscientious about recording only perfect performances when they themselves do the drawing.

That tally-keeping stimulates ambition is proved by the story of a little girl who had been told to make one tally each day for a certain four measures but who made two instead because, as she said, she wanted "to learn the piece faster."

Big "We" Wagner

By Victor Bowes

IT WAS a characteristic of Wagner that he did nothing on a small scale. Neither his operas nor his prose works were ever short or incomplete. He acquired early in life a habit of reading to his friends his librettos, essays or whatever he happened to be working upon. Regardless of the length of the book, he always insisted upon finishing it. In his autobiography, "Mein Leben," Wagner admits this weakness.

In 1851 he read the whole of "Opera and Drama" which he had completed two years before to a group of friends in Zurich. He compelled them to listen to him twelve consecutive evenings. In 1853, having completed the poems of the "Ring," he visited his friends and read to them in one evening the libretto of "Rheingold" and "Die Walkure." The next morning his patient friends listened to "Siegfried" and by midnight Wagner had finished reciting "Götterdämmerung." A few weeks later he read the entire trilogy again to his friends at the Hotel Baur.

As Wagner grew older this mania for reading aloud became even stronger. In 1879, thirty years after completing "Opera and Drama," he reread it to friends. And at Bayreuth he read not only his own works but whatever happened to interest him. He did not consider the enjoyment nor the endurance of his listeners. He was entirely obsessed by the pleasure of hearing his own voice.

"Keep your mind healthy in its action and keep a decent ethical view of life. Vanity, conceit, pomposity, will do you even more harm than lack of poise and self-confidence. Just because you are an artist you are no different natures who have never had a chance. Your mental attitude has a powerful influence upon your physical health, but you do not have to adopt a lot of foolish notions just because this is so."—Herbert Witherspoon.

The Trail of a Jongleur

By The Hon. Tod B. Galloway

A Fascinating Tale of Wartime Musical Experiences

A JONGLEUR, according to the Century Dictionary, is a minstrel who in "Medieval France and in England under the Norman Kings, went from place to place singing songs generally of his own composition and to his own accompaniment." It was, indeed, by the distinctly medieval method of war that I was thrust into the rôle of jongleur.

Having found myself in the winter of 1918 in Paris ready to aid in any kind of war work which it lay in my power to perform, I speedily realized that something must be done to give the doughboy a proper understanding of the unknown land in which he found himself so suddenly and unexpectedly, and especially to make him understand that he was seeing France under conditions not normal but abnormal. Therefore I elected to talk to our men about France, its history, past and present, its folklore and traditions, specializing on the local history wherever our troops might be stationed and, to take out the bad taste of this dose, so to speak, to sing to them *The Gypsy Trail, Your Flag and My Flag* and other of my compositions.

At first the thought of trying to interest the rank and file of our men in this way was not reassuring. However, I had my "try out" at one of our aviation supply camps outside of Paris, and the eagerness with which the men listened was positively thrilling. From that time on I never had any doubts as to what the men wanted. They wanted the best that they could be given in talks and music; they desired nothing cheap or tawdry.

On the gypsy trail that I followed, from the Atlantic to the Vosges and the Pyrenees to the Front, the most poignant memories which come leaping to my mind are those of the eager, attentive audiences—whether three or four men gathered together in a trench or a thousand assembled on a hillside. Though they met together in the mud and rain and in the storm and stress of the battle front under circumstances calculated to try patience and temper and make one unwilling to listen to a jongleur, never did these men show inattention or listlessness but always the utmost consideration, respect and enthusiasm. Frequently after speaking and singing the allotted time, I would say, "Here, boys, you will have to clear out or you will be after hours!" They would only grin delightedly and say, "That's one on you! We've got an extra half hour. So speed up."

Listening Under Difficulties

ONE EVENING I drove to a little village where the troops newly arrived in France, in the strenuous preparation to move to the front, had been hiking and maneuvering all day in a pouring rain. They were drenched and had no place to dry themselves or change their clothing. In addition their supply truck had broken down and, instead of having their mess at five o'clock, they did not have it until after seven o'clock when they had to eat it sitting on the damp ground in the open. Their uncomplaining demeanor and cheerfulness was touching. Under such conditions I demurred at attempting to entertain the men, but their Captain said that they would be sorely disappointed if I did not. For three quarters of an hour those splendid fellows stood and listened, and only when the rain became a downpour did I venture to stop. Even then they cried, "Go ahead—we can stand it if you can!"

In all that wonderful experience I never met with the slightest manifestation of discourtesy, rudeness or indifference. On one occasion I went into a forest where one of our lumber camps was located. Before I started an officer was not encouraging. He said that after their hard day's work the men were too tired to assemble to hear an unknown person talk and sing to them. They were "roughnecks" I could not interest anyway and I would have a small audience. Fine prospect! On my arrival I waited until a football game was finished and then the "Y" hut was crowded with a splendid lot of lumberjacks from Maine, Michigan and Washington. No reception could have been heartier and warmer.

Armed with gas mask and helmet without which one was forbidden to go towards the lines, I was taken daily to several points, speaking and singing in the open where the platforms, if provided, were shielded by trees in order that the Boche might not see us and so favor us with a few shells. Each day brought its varied experiences and thrills made doubly so by the kindness, affection and interest of our splendid soldiers.

The Thousand and One Nights

SCHEHERAZADE'S tales may have lasted one thousand and one nights, but they were not more interesting or wonderful than the experiences of this jongleur. Then, when the meeting was over and darkness had settled down, there came the ride to the rear, in the ramshackle automobile through the inky darkness of the poplar-shaded roads where no lights or horns were allowed on the machines. The experiences of negotiating one's way past the long trains of artillery or marching troops, past huge motor trucks transporting munitions or supplies, dodging cars of officers dashing from point to point (and the French officers always drove like mad), and the dispatch riders on motorcycles who without warning smashed out of the black to pass you like the wind, held the nerves taut and were not soon to be forgotten. Shell fire and bombing were not nearly so nerve-trying.

I always introduced myself as from my native state, Ohio, in order that any homesick boy from that locality might have a bit of home news. Often men from Indiana, Kentucky or Pennsylvania would come up and say "I'm not from Ohio but I am a neighbor and would like to shake hands with you." One night a man said quite seriously, "I'm not from Ohio. I am from South Dakota. But we are both west of the Alleghenies." Another time I had been talking on American Folk Song in the course of which I mentioned the Omaha Indian music. Afterwards I noticed a big husky hanging around to speak to me. He said, "I just wanted to say that I am from Omaha, Nebraska." The mere mention of the name had given him a bit of home.

Central Park a la France

VOLUMES could be written about the unquenchable American sense of humor. No matter how trying the conditions or how desperate the situation it would always come to the fore. In the midst of a woods north of Toul I came upon a camp of our engineers which they had christened "Central Park." All its winding paths were marked with the names of New York streets and places, *Times Square, Broadway, Fifth Avenue* and so forth. Of course the boys had their zoo which they showed with great pride. The collection consisted of six foxes as tame as puppies, four eagles and a solemn owl, all captured there in the woods. The sign on the zoo was characteristic of their humor—"Don't feed the animals; they are no worse than we are." At the dismal little village, *Les Islettes*, on the edge of the Argonne Forest, a sign over one billet announced "Bored of Trade," another, "Nut Hotel." On the crowded road to the front one of the traffic signs read, "The Way to Win the War is by Action. Keep moving."

One day near Verdun, while watching a baseball game, I asked one of our colored soldiers, "Well, Sam, what do you think of this war?" He listened for a moment to the incessant cannonading, glanced at the airplanes hovering overhead, and then drolly replied, "Well, boss, if it wa'nt for dis yere boomin' and shellin' dis war would be a fine place."

At one of our large base hospitals, in the front row of my audience, were two young men who were particularly cheerful and jolly, joking and laughing with their companions. As I was about to commence I noticed that one of the men had lost his right leg and the other both of his hands. The sight so upset me I could hardly begin. To cover my embarrassment I glanced at my wrist watch. The gesture was not overlooked by the boy who had lost his hands, for he said with a broad grin, "Gee, I wish to thunder I knew where my wrist watch went!" On this same occasion another soldier came up to me and said, "I just want to shake hands with you." I braced myself, modestly wondering how I could receive the forthcoming compliment, when he added, "I just want to shake hands with an old man who can put it over." Could anything be more characteristically American than the subtle humor of the sign which greeted me at a village in the Argonne Forest—"Entertainment Postponed on Account of Battle," which was in truth the fact?

The Paris office told me that I was their most mobile asset, as I required neither scenery, orchestra or accompanist; but if they could have seen me in a huge army truck with a piano and six husky soldiers to handle it, careering over the hills of Lorraine, Champagne, Burgundy and other of the bibulous sounding provinces of France, I would not have been considered quite so easily disposed of.

The Jongleur Becomes Acrobat

A FRENCH piano, at best, is none too fine an instrument; but those which during the war were acquired for use in our army certainly must have been from the backwash of the French Revolution. I have attempted everything from an old-fashioned, wheezy Sunday school melodeon to a concert grand, but the pianos I was forced to use on my trail as a jongleur surpassed anything in my previous experience. One night I was laboring with one which had sixteen missing keys. Turning to my audience I said, "Boys, I am having an awful time!" With one shout they answered, "We know it!" On one occasion I was whisked away to an aviation camp tucked out of sight near Challons-sur-Marne where there was no "Y" but, but

TOD B. GALLOWAY
PICTURE TAKEN IN FRANCE DURING THE GREAT WAR

the good-natured boys had fixed up their mess tent for the occasion. All went well until I began to sing. To save the piano from dampness they had raised it and the piano stool likewise on stilts. I found it some acrobatic feat to play, sing and keep my balance at the same time. Need I add that both performer and audience lost their equilibrium several times?

One of the most enjoyable and amusing memories of my trailings is the time when I was billeted with a charming French family in Brest where for the first time in a year I had a piano—and a good one—of my own. I shall never forget our musical evenings. With the family gathered around before singing my songs, I would endeavor to translate the words of each poem into French, during which process we made frequent and hilarious journeys to the dictionary, when a word proved particularly elusive. The words of *The Gypsy Trail, I Arise from Dreams of Thee* or *A Little Song for Two* were not difficult, but to put into appreciable French such lines as:

Ah, mah rose ain't white, an mah rose ain't red,
An mah rose don't grow on de vine on de shed.

or from the *Pickaninny Lullaby* the words:

An he am chucklin' at de great big bite
He's gwine to haf outen dat pig to-night.

was something that can be better imagined than described. But the kind souls were so responsive they would applaud generously and request their favorites, as, for example, *Chantez Je vous prie. Der leetle gurl, don cree!*

Near this camp on the historic ground where 1400 years ago the Franks defeated Attila, "the Scourge," and turned back the Huns, and where in the first battle of the Marne the French had again turned back the foe, we Americans had a simple but impressive Memorial Day service in a little hillside cemetery where six of our boys

were put to rest. After the services, as I was walking away, a soldier came up and asked if I would as a favor autograph his copy of *The Gypsy Trail*, on the battlefield of the Marne. It was to me a touching incident, and I devoutly hope that that boy came "out of the grim and the gray" and returned safely from the war.

In my wanderings I am conscious of only once making a mistake. I was careful never to use songs which might produce homesickness, but one evening I was asked to sing *Laddie*, my setting of Lillie Fuller Merriam's beautiful words:

I want ye wee again, laddie,
I want ye a bairn at my knee,
I want the dear blue o'yer e'e.

It was not until I was well into the song that I saw right down below me a lad shaking with sobs which he could not control. I realized that it was too much of a mother song for the homesick boy. I finished it as quickly as possible—how I cannot state—and never tried it again.

Running Railroads by Music

AT THE FRONT I had a little collapsible organ which, when folded, was no larger than a good-sized suit case. This, strapped on to the side of a faithful Ford, accompanied me wherever my audience with safety could assemble.

Entirely different from the experience of talking and singing to the men in huts, tents or the open was the work in the trenches when it was, literally, "When two or three are gathered together." We could have groups of eight or ten who could crowd into the trench where they stood or sat on improvised seats. In this way a large assembly of men was avoided, but we could move from place to place and thus come in contact with many who otherwise would not have had this diversion in their grim work. Always there were willing hands to carry the little organ or to pass the word along to others of the gathering. And how splendid the men were! Always good natured, taking their hardships and discomfort with characteristic American humor and cheerfulness. Never, never, shall I forget them, trench smirched and unlovely in appearance, but true American Knights of Democracy.

In the sector which was held by our Railway Division, 13th Engineers, along the French strategic railroad, an enterprising "Y" secretary fitted up a flat car with a piano. In this manner we could touch a number of places quickly. It was small wonder that our French allies shook their heads and said, "Of a truth, all Americans are crazy. They even run their railroads by music."

One of my most interesting experiences was meeting Rodeheaver who is known throughout the length and breadth of the United States not only through his connection with Billy Sunday but also through his compositions. Together, near the front, we visited our hospitals at Souilly just when the Argonne drive was beginning and there was a steady stream of our wounded being brought back to be cared for. When we entered a ward we would discover the men lying in their cots inert and forlorn in their suffering. Then "Rody" would call out in his cheery manner, "Well, boys, would a little music disturb you?" Instantly there would be interest and the reply would come back, "You bet not. Go to it!" and like expressions.

Then he would first play his well-known *Brighten the Corner*, after which he would ask the men where they had heard it. One would say Los Angeles, another Portland, another Dallas. In this way he would arouse their interest and make them forget their ills and pains. As he was familiar with my songs, he would accompany me on his trombone. Then he would ask the men to suggest some song. It was interesting to note that the man from Virginia, for example, would ask for *Carry Me Back to Old Virginny*, while the man from Kentucky would suggest *My Old Kentucky Home*. Always good music instead of trash, and, as a rule, when the soldiers sang among themselves, they chose songs of sentiment and character rather than those which were humorous or frivolous. Music and musicians among our soldiers constantly cropped up in the most unexpected places.

From Mud to Music

I RECALL seeing one day a soldier come out of the trenches, covered with mud and dirt. His first act was to walk into a "Y" hut and seat himself at a piano where he played a Chopin Nocturne, while his companions grouped about him with delight.

One Sunday when I was at Neufchateau, Bishop Blank of the Church War Council was announced to speak to the soldiers that evening in the main "Y" hut. But a telegram came during the afternoon from Paris headquarters stating that Miss Elsie Janis would be there for her only performance and that arrangements must be made accordingly. What was to be done? The much perturbed secretary appealed to me. Knowing that, Bishop or no Bishop, it would never do to disappoint the boys, I advised that the matter be frankly stated to the reverend gentleman with the suggestion that he preach an hour earlier, at seven o'clock, and that Miss Janis appear at eight-thirty. Then all would be satisfied.

The Bishop appreciating the situation and war conditions readily assented. As a result he had probably the largest congregation he faced in France as the men (with no reflection on him), in order to be sure of seats for the second headliner of the continuous performance, came early "to avoid the rush" and be sure of places. They listened decorously to the Bishop and later were entertained by Miss Janis. It was rumored afterwards that the good Bishop loitered about inconspicuously after he had "done his turn." I hope the rumor was true. For, if he did, he saw nothing to offend and much to please while the gifted little woman delighted her enthusiastic comrades in arms.

The Faithful Little Bomb

ON MY TRAIL as a jongleur, except in the rest or unexposed areas in France, Mary's Little Lamb was not more assiduous in her attentions than were the bombers to me. It really got to be amusing. If I appeared at any place the locality that night would be favored with an air raid. One cold rainy October night I returned to Bar-le-Duc from the Argonne and struggled in the dark streets to find a billet. I was turned away from four places and, at the fifth and last hope, the Madam said *tout complet*. Through the half opened door I heard the little daughter about eight years old timidly suggest to her mother that "perhaps the Monsieur might sleep on the *petit lit*. The mother thought not but, as I was facing the alternatives of sleeping in an open Ford or walking the streets, I assured the good lady that if necessary I could make myself very small. The kind hearted woman laughed, "If Monsieur insists," and bade me enter.

I found that it was indeed a *petit lit*, the one the child slept on, and it was in a little intcrior room through which all the other occupants of the house had to pass; but it was warm and certainly preferable to the damp dark streets, even if I did have to recline with my knees touching my chin. Bar-le-Duc had not been bombed for a year and a month but of course no sooner had I gotten safely to bed when an *alerte* came announcing an approaching bombing raid. Instantly the struggles of the various members of the household—a *gendarme*, wife and baby, Madam and her two little daughters and an elderly sister—to get into some clothes and their flight in scanty array through my cubby hole of a room, all of them urging me to make haste, was as funny as a comic movie.

I positively declined to leave. I was "bomb-broke," so to speak. In about an hour after the danger had passed the whole family, by this time more thoroughly clothed, came trooping back from the *abri* where they had taken refuge. As they looked upon me in my curled-up position they asked with wonder, "Did Monsieur remain here during the raid? *Quelle courage!*"

The American at Ease

IF ONE loved the doughboy for his valor, courage, good nature in the trenches, dugouts and camps, one admired and rejoiced in his other characteristics which one saw exhibited by him freed from restraint and discipline in a rest area. His general good behavior, his enjoyment in the innocent pleasures of his vacation, his splendid poise and native gallantry were all there displayed in a wholly unconscious manner which filled one with pride that he was a fellow countryman. I never before so thoroughly realized how our American life gives a self-assurance—not unpleasant —a *sang froid*, which enables the ordinary man to appear without embarrassment or self-consciousness in public under conditions wholly unfamiliar to him. It was a delight to see our men enter a dining room at one of the superb hotels at Aix or the ball-room at the Casino with an ease of one who is sure of himself and yet devoid of bluster or show. This was most noticeable at the dances which the "Y" gave and which the men adored.

None but American girls who had passed the approval of the committee were permitted to wear the brassard which entitled them to admission on to the ball-room floor. Naturally the number of boys far outnumbered the young ladies, so the length of time allotted to a partner was regulated by the blowing of a whistle. Every time the whistle was blown the men on the floor withdrew, and their places were taken by others waiting sometimes six deep around the sides of the ball-room. It was surprising how many in this way were given the opportunity to enjoy themselves. It was rare indeed that any man did not promptly respond to the whistle and give a comrade his chance, all with a good nature and chivalry that was delightful to see.

American Morale

THE DOUGHBOY was a constant surprise. While watching the dancers I was talking with a tall rawboned boy from the state of Washington. He expressed a desire "to shake a leg," as he said, but he seemed to me a most unlikely individual to grace a ball-room floor. A few minutes later I saw him, with all grace and adornment, conducting a partner through the crowd of dancers. The foreign officers who saw our men in rest areas always commented upon their splendid morale and freely admitted that such privileges could not be accorded their soldiers.

After experiences with the doughboy in all parts of France and under every kind of condition one realized that the ideals of our forefathers were based on reality, and were no fleeting illusion.

Volumes could be written concerning the everyday incidents, like my conversation on the bombed streets of Nancy with a young American of Italian birth, whose few sentences, as to the United States, were as illuminating as Lincoln's Gettysburg speech, or with the Greek who had a candy shop in Lowell, Massachusetts, and who was the Provost Marshal Guard at the station in Chambery. He was doing police duty there because he had been wounded five times at the front and had been relieved from strenuous service. I wish that the Bolsheviki and I. W. W.'s in America might have heard the gratitude and love of America that that young lad expressed so simply and eloquently.

The humanizing, broadening effect of the war was manifested in many different ways. Especially with those who went "over the top," there was a something which had come into their lives—that to the great majority was to be an influence for all time. Today it is not always shown but it is there. As one young man who was sitting opposite me in the incline railway car coming down from Mount Revard said almost unconsciously, as though he were talking to himself, "I never had been a bad fellow, but since I've been in this war, I realize that I have always been awfully selfish to my parents. When I go home I am going to be more to my mother than I ever have been before."

After the armistice, when the gripping intensity of war conditions suddenly relaxed, it might have been supposed that a jongleur would have found his audiences inert, inattentive and hard to interest. But such was not the case. Although the men were impatient to be sent home and were a bit unreasonable at what they considered unnecessary delay—as each man became more an individual and not a part of a mass—yet the desire to be entertained and instructed was as keen and earnest as when they sought diversion from the grim business of war. Perhaps in a way the necessity of preserving the morale of the soldiers was greater under the changed conditions. The writer certainly found his audiences no less responsive and kindly than in the tense nerve-wearing days of conflict.

All the wealth of incident which then, in that winter of 1918, appeared to be perfectly natural and to be expected as a part of everyday life in wartime, now, in looking back, after a lapse of years, seems weird, pathetic and humorous—a marvelous dream or phantasy.

SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. *What characteristic particularly marked the American soldiers in France?*
2. *What type of songs appealed most to the Americans "over there"?*
3. *What sort of music was to be avoided?*
4. *What good results could be traced from the American soldiers' sojourn in Europe?*

Cheap at the Price

By Sarah Elizabeth Hitchcock

IF THE scale and chord structure of the memorized composition is thoroughly familiar to the student he will be correspondingly safe when he plays in public. What if he does have a sudden memory lapse? He will not get utterly lost because he can quickly seize a handful of arpeggios or pleasing chord combinations and proceed to do either of two things:

1. Tide himself over a few measures until he can swing back into the music as written; or,
2. Bring the composition to a close on a tonic which, though abrupt, will not be wholly ignominious.

The sooner the student is able to analyze the harmony for himself, without depending upon his teacher, the faster is he striding along the road to musicianship. When he considers that this process not only cuts down the labor of learning a composition but also gives it security and poise in performance, he will see that the results attained are indeed cheap at the price.

Why Music is Really a Necessary Part of the Child's Education

By the Well-Known Expert in Music Education

Carre Louise Dunning

IN THIS time of seeming mad rush, chaos and general desire for speed and short-cuts to everything pertaining to man's spiritual, mental and physical well-being, the word "specialize" is used to the extent of being almost inane. Everywhere one hears the instruction to specialize. In order to specialize, one must have a decidedly broad, substantial foundation. One does not build the twentieth story of a structure first. One begins not even with the basement but with the sub-basement. Someone has said that, were he to try to educate a child, "he would begin with the great grand-parents."

"Thought is valuable in proportion as it is generative." The child of today is, figuratively speaking, the citizen of tomorrow and the grand-parent of day after tomorrow. Does it not behoove us to so guide and develop him that his thought may be of value, be generative?

The birthright of every child is the means of developing all his faculties normally and naturally. Society owes him his opportunity for an education.

Just what is education?

I quote Mrs. Jameson: "The true purpose of education is to cherish and unfold the seed of immortality already sown within us, to develop to the fullest extent the capacities of every kind with which the God who made us has endowed us."

Living—Not Just Existing

TO BE REALLY well-educated is to know how to meet life. To live one must give. To give most and get the most from life, one must "cherish and unfold the seed of immortality already sown within us." That is, one must develop and train spiritually and mentally, with love and tenderness. The explanation of so many "square pegs in round holes" in our social system today is the unbalanced training of the individual. To instruct a child mentally or scientifically, with the thought of eliminating all of the esthetic or cultural side of his nature, is to produce but one result, an inequality or disparity he will be conscious of all of his life.

The value of music in a child's education is no longer questioned. Educators are agreed that it ranks with the most profound of sciences, to say nothing of its limitless worth in developing a liking for and appreciation of the principles underlying beauty. Music, as an art, appeals strongly to the emotional nature. And as a science it appeals with equal force to the mental faculties.

The earliest recollection of the average child is that of his mother singing lullabies to him. Herein lies her God-given opportunity to so inculcate in him a love and desire of all that is good and beautiful in music that it will ever remain a mighty factor in his life. In the beginning is the time to start teaching and training.

That reminds me of a little story I once heard and which seems quite applicable.

The story relates that a lady had acquired a tiny dog. Being very desirous of having him develop into a second *Rin-Tin-Tin* she called upon a noted trainer, asking him how old the dog should be before she began training him. Said the man, "How old is your dog?" The proud owner replied, "Oh, he is only six weeks old." The terse response was, "Madam, you have wasted six weeks of the most valuable time."

The child should learn music as it learns its mother tongue: first, by hearing; second, by rote; then by voluntary expression. The richer and fuller his musical experience shall have been, the greater the possibilities for expression will be.

If the mother is so unfortunate as not to be able to sing or play, let her make haste to bring good music into the home. In this day of marvelous reproducing instruments, there is no excuse for anyone being deprived of hearing our best singers, pianists, orchestras and bands, in other words, the world's best musical literature. Becoming musical or acquiring musical appreciation is largely a matter of hearing good music and more of it. It is by comparisons that knowledge is gained.

Culture Creeping In

OUR GREAT movie theaters are doing an excellent thing in bringing good music to the general public. Here the average man who shrinks from being dubbed a "musical highbrow" by his acquaintances drops in under the pretext of seeing the film, and, oftentimes, much to his own surprise, finds he is enjoying what is known as "classical" music. The motion-picture orchestras have increased in size and quality, being augmented by pipe organs, until today one finds them presenting programs of surpassing merit.

Song is the universal language of childhood. No child should be deprived of the joy of singing, for nothing, probably, gives him greater pleasure or has a more beneficent and widespread influence on him. There is a large and excellent collection of "Songs for Children" from which to choose.

As rhythm was known and experienced long before measure signs were used one cannot begin too soon to establish or instill within the child the idea or feeling for inner pulsation, teaching him that the reason he responds to marching, waltzing or running, as the music may demand, is due to the fact that the pulse of his own little body beats in time and harmony with the pulse of the music. Teach him that there is rhythm in everything—the singing and running of the babbling brook, the swirl, swish and boom of the mighty ocean waves as they break upon the beach, the singing of birds, the gentle lowing of cattle, the swaying of trees as the wind blows through their branches.

Now that he has been given a big experience of the best of music and led to sense rhythm and its beauty, teach him that it is as readable and writeable as the language which he speaks. *Lead him from the known into the unknown.* Create within him the desire to read and write the lovely songs he can sing. Go one step further and help him set his own little original songs to melodies. For children live in a world of imagery and make-believe. Who knows where these dreams may lead, if rightly directed?

MRS. CARRE LOUISE DUNNING

The Beginning Teacher

THE MOST appalling mistake conceivable is the benighted idea that "any teacher will do to begin with." To me the most crucial period of the child's musical life is his first years or first few years. Children are as the clay in the modeler's hands. Within the formative period (the first seven years are usually considered of greatest consequence) there lies the possibility of "cherishing and unfolding the seed of immortality already sown within them." They literally drink in every word and act of the one who teaches them. Is it possible to visualize the far-reaching influence wielded at this time?

Repetition makes habit. Habit is of two distinct brands, good ones and bad ones. There are no half-good-half-bad ones. Now habit becomes spontaneous, eventually producing the unconscious act, be it deadly or glorious.

Emerson, in his "Essays of Spiritual Laws," tells us that "There is no teaching until the pupil is brought into the same state or principle in which you are; a transfusion takes place; he is you, and you are he; there is a teaching; and by no unfriendly chance or bad company can he ever quite lose the benefit."

Having decided that "music is really a necessary part of your child's education" because

God is its author, and not man; he laid The keynote of all harmonies; he planned All perfect combinations and he made Us so that we could hear and understand

and because, through the correct study of it, he will develop that necessity known as character, receive a mental stimulant offered by no other one subject and acquire an appreciation of the esthetic obtainable in no other way, the parent should proceed to find a real teacher for him—that is, one capable of bringing the child "into the same state or principle" in which the teacher himself is.

But there are teachers and teachers, teaching and teaching. What heinous crimes are committed in that name! ! !

Because one is a concert pianist of well-earned renown, it does not follow that one is a "real teacher." Nor does being only a fair performer on the piano necessarily indicate that one is a poor teacher.

For the Perplexed Parent

HERE ARE a few fundamental principles of what constitutes "good teaching." May they prove of some benefit to that group of honest parents who say so frankly, "I know nothing of music but I love it and I do so want to give my boy and girl the opportunity that I missed!"

Since the principles involved in teaching children and adults are so different,

one seldom finds a teacher who is equally successful in both fields.

The successful teacher of children is not only an intelligent musician but also a person who has been thoroughly trained in child psychology—a person of poise and a certain charm which makes her capable of instilling within the child the thought that, "Of all the arts, great music is the art to raise the soul above all earthly storms."

The "real teacher" teaches the truth. She designates all things and concepts by their correct names. She knows that if she is to arrive at conclusions quickly and accurately (in the mad rush for specialization) she must not waste this second of most precious things, *time*, by teaching the child names for musical terms that he must eventually forget and relearn correctly, causing him to go through the needless process of destroying the old thought before he can think the new.

She would be wasting *valuable time*. She would be establishing a habit that may take him months, yes, *years* to correct so that he can automatically think the right thought. Why cause a sensible, normal child to learn that silly sentence, "Every good boy does fine," for the lines of the treble staff, when the same knowledge, with a recognition of the whole grand staff, may be presented accurately and in a manner fitting to his intelligence?

Facts are fact, regardless of time or place. Why wait until a child has studied from two to four years, or perhaps longer, before teaching him how to build the tonic triads when he may just as well know it in his first lesson? Why delay in training his ear, eye, hands and voice when, psychologically presented, with lovely melodious songs and pleasing, interesting games, he may soon acquire a skill with all? Why wait for years to learn that most interesting of subjects, "The History of Music," when, through it, he may correlate the world's literature, history, art and geography? The pleasure and knowledge to be derived from such study is limitless.

Phrases in Music and Speech

THE "REAL teacher" will cause the pupil to understand the close relationship between English and music. (Both, for instance, recognize the comma, or first phrase and the semi-colon or second phrase.) Musically the two phrases give us the first section which so often asks a question. Then there are the third phrase and the fourth phrase making the second section which answers our musical question.

With the true teacher's encouragement and direction, the pupil will learn to write down and harmonize the charming little tunes he has invented in his make-believe world. She will teach him to learn "to see what he hears and hear what he sees." He will learn to be an *independent thinker*, to think accurately and quickly under all conditions and circumstances, to apply what he knows and to do so with great dispatch and system. He will become *efficient*.

This "real teacher" will present her material in such an interesting psychological, pleasing manner that she will create in him the desire to go and learn, and, as Carlyle tells us, "Thought once awakened does not again slumber."

Realizing, as you must, the significance of this most momentous of question, the choosing of the one who is to help shape your child's life—his very soul—can you still conscientiously say, "Anyone will do to teach my child at first"? On the contrary, you will make certain that she is not only a good musician but also well trained in the best methods of teaching children.

Is music really a necessary part of the child's education? Unquestionably, *yes*. It is impossible to overvalue the knowledge of a subject, "Untwisting all the chains that tie the hidden soul of harmony."

To that mighty army of loyal, ever-giving, ever-serving co-teachers, I would ask, as did Cicero so long, long ago, "What greater or better gift can we offer the republic than to teach and instruct our youth?"

SELF-TEST QUESTIONS ON MRS. DUNNING'S ARTICLE

1. *Why are the early years most important?*
2. *What is the harm of such memory devices as giving names to the lines of the staff?*
3. *Describe your idea of what "teaching" ought to be.*
4. *When should the tonic triad be taught? Why?*
5. *What are some similarities existing between literature and music?*

The Student's Debt to Radio

By Sylvia H. Bliss

THE music student who tunes in for symphony and philharmonic concerts, the better hotel orchestras, as well as for smaller groups of instruments and the more worthy soloists, finds in radio a great aid to musical culture. Acquaintance is gained with a large number of compositions, frequently prefaced by explanatory and interpretative remarks, and a lesser but valuable advantage is derived from hearing the glib pronunciation of artists' names, titles of works and musical terms.

Goethe, in his "Wilhelm Meister," recommends that concert-goers sit in darkness that the ear may receive the full benefit of the performance, undisturbed by distracting impressions on the eye. This condition may be fulfilled during a radio concert. The audience receives, barring static, nothing but the music, and he who listens carefully and inevitably with increasing intelligence—finds, when he takes up his own instrument for practice, that his work has become more objective. He is concerned less with specific action than with beautiful effects. He finds that he is attaining the end for which Leschetizky so labored with his pupils, "To listen, to open one's ears." And again, "When once you listen to your own playing as if you were listening to someone else, and find yourself unhappy and dissatisfied, then it is that your real study begins."

A rest becomes not a pause in activity but a cessation of sound; staccato, not a swift departure from the key but a short, detached note; legato, not a style of touch but continuous tone; *sforzando*, not a manner of attack but an abrupt, forceful effect.

Is my tone as beautiful as that of Brailowsky; my runs as delicate, swift and clear as those of Hutcheson; my rhythm as persuasive and moving as Grainger's; my pedaling as artistically effective as that of Harold Bauer? These are the questions one asks. These are the effects for which one strives.

Note-Bound

By Jane Fellows

THE attention of many students is so much occupied with reading and playing the correct notes that the result is at best only a mechanical performance.

These note-bound students should try to master the thought which the piece expresses before attempting to practice the notes. They can do this by listening to someone else play the composition while its beauties are absorbed by a passive mind.

When they start practicing the piece they find that the notes and other technical points come much easier because they know what lies behind them.

Commands!

By Helen Kwiatanowski

ATTENTION! Right Face! Forward March! How enthusiastic the children are about following commands! They love to "play soldier" and they find that carrying out orders is exciting. Why not apply military tactics to the piano lesson so that the pupil will find a "dry" five-finger exercise so interesting that he will enjoy practicing it?

Ask the child, "Have you ever seen soldiers marching?" Do they have a leader? What is he called?" Let the child pretend that the teacher is the general. The pupil's fingers are the soldiers. The pupil himself is the captain.

Startle the captain with this order: *Sit up straight! Fold hands in the lap!* (It is taken for granted that the pupil knows the different octave locations by name.) *Right army place on two-lined octave. Soldiers march forward and back legato.* Next command, *Left army on low octave. Soldiers march forward and back legato.* Then, *Both armies march legato.*

Give similar commands using staccato touch and shadings such as *crescendo* and *diminuendo*, *piano* and *forte*. For more variety the shadings and touches may be played against each other. For instance, command, *Together march; left army staccato; right army legato.* Or, you may say, *Together march; right army forte, left army piano.* Also, both touches and shadings can be combined and played on any octave. Scales may be practiced in the same manner.

Besides technical advantages gained by practicing the five-finger exercises in various ways, the pupil applies his knowledge of musical terms to his playing. Obeying the commands teaches him to think quickly and accurately. At the same time he is kept interested and is anxious to give the commands to his "soldiers" when he gets home.

Wagner, the Voice of the Nineteenth Century

By Samuel G. Austin

ACCORDING to Paul Rosenfeld in his "Musical Portraits," Wagner's music was the "sign and symbol of the nineteenth century," and the musical expression of the materialism of the age.

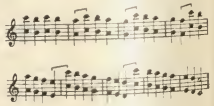
"Wagner's music is the century's paean of material triumph," says this author. "It is the cry of pride in its possessions, its aspirations toward greater and even greater objective power. Wagner's style is stiff and diapered and emblazoned with the sense of material increase. It is brave, superb, haughty with consciousness of the gigantic new body acquired by man. The tonal pomp and ceremony, the pride of the trumpets, the arrogant stride, the magnificent address, the broad, vehement, grandiloquent pronouncements, the sumptuous texture of his music, seem forever proclaiming the victory of man over the energies of fire and sea and earth, the lordship of creation, the suddenly begotten railways and shipping and mines, the cataclysm of wealth and comfort.

"His work seems forever seeking to form images of grandeur and empire, flashing with Siegfried's sword, commanding the planet with Wotan's spear, upbuilding above the heads of men the castle of the gods. It dares measure itself with the terrestrial forces, exults in the fire, soughs through the forest with the thunderstorm, glitters and surges with the river, spans mountains with the rainbow bridge. It is full of the gestures of giants and heroes and gods, of the large proud movements of which men have ever dreamed in the days of affluent power."

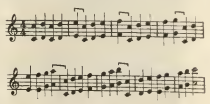
Landing Safely After a Leap

By G. Brownson

JUDGING accurately the distance from one note to another is an art most students are very late in acquiring. A constant striking of the wrong note leads to the habit of glancing down at the keyboard—and this habit in turn leads to other pianistic faults. By practicing the scales in the following manner one becomes gradually accustomed to larger intervals and finally plays with ease any skip required.



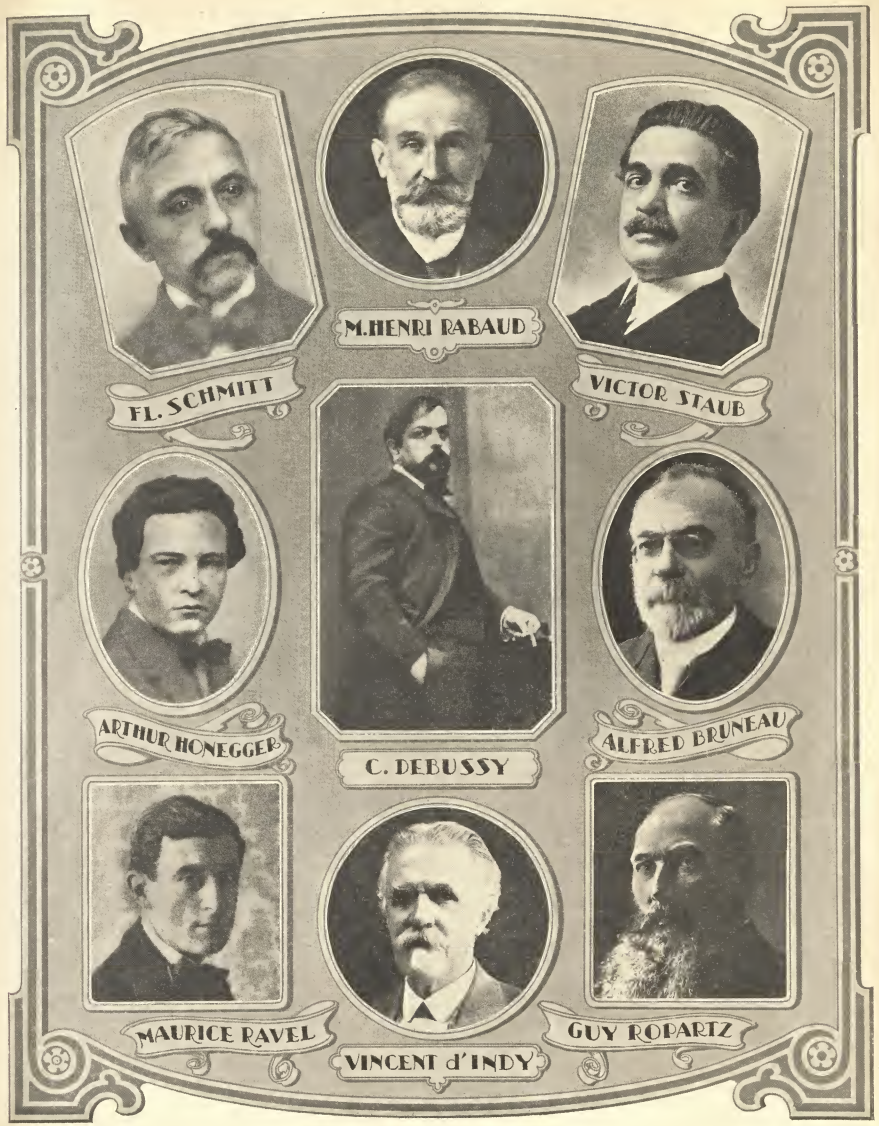
When all scales—major, minor and chromatic—are gone through in this way in one octave the range may be extended to two, three and four octaves. But one note only should be added at a time (the accompanying exercise being used as a pattern). Absolutely strict and even time should be kept. Since it is the tendency to "slow up" at the points marked so ⌐ ¬ the pupil should be most careful to retain correct time at these places. The exercises are to be taken first hands separately and then hands together.



The Beat in Whistling

By N. B. Smart

MOST boys are fond of whistling. But those who do not take music lessons get no true beat in their whistling. In the twilight how often we listen to the whistlers strolling by, and how often are we disappointed when we recognize the tune and find it wrecked for want of the beat. If boys were impressed with the importance of rhythm in whistling would they not have more patience during their first music lessons? With interest thus awakened, would they not make better progress?



LATER DAY FRENCH COMPOSERS

Later-Day French Composers

Short Biographical Sketches

By E. A. BARRELL

(See Portraits on Reverse)

FLORENT SCHMITT first saw the light of day in Blâmont, a small French town in the department known as Meurthe-et-Moselle away up in the northeastern corner of the country. The date of his birth was September twenty-eighth, 1870. His early musical training was obtained in Nancy; then, in 1889, he went to Paris, where he attended the classes of Lavignac, Massenet, Dubois, Gédalge and G. Fauré at the Conservatoire. In 1900 he was awarded the Grand *Prix de Rome* for his *Semiramis*. In 1922 M. Schmitt was made director of the Lyons Conservatoire, a post which he held with distinction until 1924.

The music public of the world has seconded the interest of the French music public in Schmitt's *Psalm XLVII*, his "symphonic study," *The Haunted Palace*, *The Tragedy of Salome* and many other compositions. M. Schmitt is a brilliant colorist, utilizing the marvelous resources of the orchestra to the full, and with that *bon gout*, or taste, which is a Gallic trait.

Songs, piano pieces, a violin and piano sonata, and many other works have come from this composer's ready pen. In 1925 M. Schmitt's music for motion picture, *Salammbô* was greatly liked. This had its premiere performance at the Opéra.

Adroit—and Inspired

HENRI RABAUD is one of the most important of French conductors, composers and teachers. He was born in Paris on October the tenth, 1873, the son of a cellist of distinction. As a pupil of Massenet and other masters M. Rabaud early proved himself an assiduous and highly gifted student, with the result that in 1895 he won the Grand *Prix de Rome*. Among the many other noted French musicians who have been awarded this prize we may mention Berlioz, Gounod, Bizet, Debussy and Florent Schmitt.

Henri Rabaud was for some time conductor at the Opéra and at the Opéra Comique. During the season 1918-1919 he wielded the baton for the Boston Symphony Orchestra. At present M. Rabaud is the director of the Paris Conservatoire.

His writings include several operas, among which *Mareuf* and *Savetier du Caire* are probably the best known, several symphonies, the sound (in E minor being a favorite in France, symphonic poems, string quartets, a *Concertino* for violoncello and piano, an oratorio called *Job*, and songs, piano pieces and violin pieces.

André Ceuroy has said of Rabaud's music that it is "adroitly composed," which statement would lead some to think that Rabaud's music is rather more clever than inspired. But this is not so. It is in accord with the tendencies of modern French music, though not with the ultra-modernism of Honegger and Milhaud.

Thorough Musicianship

VICTOR STAUB has for some years been associated at the Paris Conservatoire, with Isidor Philipp, Lazare-Lévy and other outstanding teachers, as a member of the piano faculty. His training in music was thorough and after the best French standards which insist on the strictest training in musical theory, technic, history and psychology. In institutions like the Paris Conservatoire the dilettante is not encouraged.

Although M. Staub has composed music of all types and dimensions, his name is known chiefly for his delightful piano pieces. This is especially so outside of France. Of course *Sous Bois*, which is pronounced *soo-bwah*, is especially famous, and pianists all over the world have enjoyed studying and performing this most original number.

It is to be regretted that more of M. Staub's piano pieces are not known to American students. His *Valse Lente* is a gem, often under the pseudonym "M. Croche."

Pacific 231

ARTHUR HONEGGER was born in Havre, March 10, 1892. Ever since *Pacific 231*, that thrilling musical locomotive, first roared its way into the ken of the musical world, his name has been renowned. Even before this time certain of his works, such as *Horace Victorieux*, had crossed the boundaries of his own land and had become known to a somewhat limited number of foreigners, while in France itself still earlier compositions had elicited approval.

The Zurich Conservatory and the Paris Conservatoire provided the young musician with the technical and theoretical training which was to fit him for the writing of his long list of notable compositions.

In the words of Eric Blom, noted British critic, "Arthur Honegger attaches much importance to questions of musical structure and to a complex polyphonic style as distinct from harmony and color. He inclines toward grave and tragic subjects and austere, ample forms." This formal expansiveness is evident at once to the listener.

In 1924 Honegger's *Judith*, a dramatic composition, made its debut in Paris.

The emotional element in this composer's music is sometimes sacrificed for the sake of contrapuntal effects. The real genius and power of Honegger's message, however, are undeniable, and these will grow increasingly apparent as time goes on.

Founder of Impressionism

CLAUDE ACHILLE DEBUSSY, founder of what is known as "impressionism" in music, which is allied to impressionism in the other arts, was born at St. Germain-en-Laye on August 22nd, 1862, and died in Paris, March 26th, 1918.

M. Debussy displayed a talent for music at the age of ten, and one year later (1873) entered the Paris Conservatoire, remaining there for eleven years. During this time he was under the guidance of the foremost members of the faculty. Four of his masters had themselves received the Grand *Prix de Rome* in their student days and hence prepared their wonderfully gifted pupil so knowingly in all the requisites that he was enabled, in 1884, to win this signal honor. At the end of the specified period of study in Rome, M. Debussy returned to Paris, where he always afterward resided.

M. Debussy's opera, *Pelléas and Mélisande* is a favorite on operatic stages the world over. Of the orchestral works especial mention is due the prelude called *L'après-midi d'un Faune*, the suites, *Iberia* and *La Mer* and the three *Nocturnes*.

Debussy's writings for the piano are among the most original since Chopin. Highly wrought and often difficult to perform, they include nocturnes, arabesques, preludes, and such famous suites as the pronounced *soo-bwah*, is especially famous, and pianists all over the world have enjoyed studying and performing this most original number.

It is to be regretted that more of M. Staub's piano pieces are not known to American students. His *Valse Lente* is a gem, often under the pseudonym "M. Croche."

Wagnerian Theories

ALFRED BRUNEAU was born in Paris on March 3rd, 1857. His parents were exceedingly fond of music and had their son learn the violoncello while still a boy in order that he might join them in the performance of chamber music. Among M. Bruneau's teachers at the Conservatoire were Franchomme and Massenet. He did not win the Grand *Prix de Rome*, for his composition was thought too "advanced" to warrant the complete approval of the judges. Instead he was awarded the second prize.

M. Bruneau had been a member of the famous Pasdeloup Orchestra while still a student at the Conservatoire, and this close association with the inner workings of the highest type of musical ensemble stood him in good stead in all his career as a composer.

Of course, he is looked upon, above all else, as an opera composer and one who has preëminently applied the Wagnerian theories to French opera.

Two of Bruneau's most successful operas, "L'Attaque de Moulin" and "L'Enfant Roi," have librettos by Emile Zola, renowned French writer. A third very much liked piece is Le Jardin du Paradis which had its first performance in 1921,

Of M. Bruneau's non-operatic compositions, mention should be made of the *Requiem* which is highly impressive.

Alfred Bruneau was made a member of the Légion d'Honneur in 1895.

A Pupil of Franck

GUY ROPARTZ, one of César Franck's many noted pupils, was born in Brittany, in a town of the name, Guingamp, on June 15th, 1864. After early studies in Angers and elsewhere, M. Roparts went to Paris, where he at once placed himself under Dubois, Massenet and Franck at the Conservatoire. For many years after leaving this institution he directed the Conservatoire at Nancy. Since 1919 M. Ropartz has been the director of the famous Strassburg Conservatoire.

Among the most enthusiastic students of Guy Ropartz's works is the American, Edward Burlingame Hill, professor of music at Harvard University, who speaks of Ropartz's writings as "tensively dramatic, effective stylistically and strongly original."

Prominent among M. Ropartz's compositions are the four symphonies, the sonatas for violin and piano, the two string quartets, songs, organ music and the following dramatic works: *Le Diable Coutu-rier*; incidental music to *Pêcheur d'Islande* and *Œdipe a Colonne*; and, greatest of all, his studies with César Franck, Guy Roparts gained a love for classic form, and this has probably been one reason for his exceptional success as a composer. He is devoted to the very large quantity of Breton folk-songs and has made use of them on more than one occasion.

Traces of the Spanish

MAURICE RAVEL, brilliant French composer and teacher, was born in the small town of Cibure. This town is located in the Pyrenees, very close to the Spanish border. Due to this proximity M. Ravel early absorbed much of the infectious rhythm and dazzling color which are foremost elements of the music of Spain.

When he was twelve he went to Paris, where, after preliminary studies with various excellent teachers, he became a pupil at the Conservatoire. In 1901 M. Ravel was awarded the second *Prix de Rome*. Thereupon, like most candidates for that honor who partially or completely fail in their first attempt, he decided to try again the next year. This time (1902) he fared no better, nor did the third and fourth attempts (1903 and 1905) bring success.

However, he had been busily composing all this while, and many of his works had been performed and applauded. Among these were his hauntingly lovely *Pavane* and the now-famous *Jeux d'Eaux*.

Among the galaxy of Ravel's writings are the following especially fine compositions: for orchestra, *Le Tombeau de Couperin*, *Rhapsodie espagnole* and *Le Valse*; for solo voice, the set of songs called *Schéhérazade*; for the stage, *L'Heure espagnole*, *L'Enfant et les Sortilèges*, and the ballet *Daphnis et Chloé*.

Maurice Ravel's compositions make an appeal which, to the majority of listeners, is irresistible.

Composer at Sixteen

VINCENT D'INDY was born in Paris on March 27th, 1851. As a boy he received musical instruction from Diémer, Marmontel and Lavignac. When sixteen, M. d'Indy studied by himself Berlioz's famous treatise on orchestration and thereupon commenced to compose, despite the fact that his preparation for this was far from complete.

During the war of 1870-1871, he served in the French army. When the conflict was over, he at once returned to his music, studying this time with that incomparable teacher of composition, César Franck, by whom he was immensely helped and strongly influenced.

Vincent d'Indy's orchestral compositions, such as the "Wallenstein Trilogy," the *Istar* variations the "Second Symphony," and the *Poeme des Rivages*, are of prime importance in the history of French music, as is likewise the opera "Fervaal." His songs, organ pieces, string quartets and so forth, all exhibit the same careful workmanship, formal excellence and musical worth that we associate with this composer.

As a teacher he is a worthy successor of Franck. M. d'Indy founded, with Bordes and Guilmant, the Schola Cantorum in Paris, a school which has achieved high fame. As a conductor, lecturer, editor, composer and teacher, Vincent d'Indy's life has been a busy one.

His biography of Franck is one of the best and most sympathetic musical biographies ever written.

Time-Saving, Hand Moulding Exercises for Piano Students

By MARGARET ANDERTON

Note. This muscle-stretching work away from the piano was originally devised by Margaret Anderton to meet the peculiar needs of a Piano Class in New York, the members of which, being largely business girls and men, find little time to spare for piano keyboard practice. During the past eight to ten years these exercises have been tested and found to be both time-saving and result-getting. Do not overdo these exercises at the start.

THE SAVING of time is a great point in these eager days. Playing the piano well with as little daily keyboard practice as possible is something the majority are finding really a necessity. It is to help meet this need that the following muscle-stretching and finger-flexing physical exercises *away* from the piano have been devised.

While a few of them, a very few, can be used for juveniles, they are especially designed for the adult hand, for the *muscle-bound* hand. Teachers of piano simply must be able to demonstrate points of technic to their pupils, and woe be if their fingers are not nimble enough nor their muscles responsive enough!

How can I get back my lost technic quickly? (They always add this "quickly" when they seek me for such purposes.)

Adult beginners of both sexes, ranging in age from seventeen to seventy years, need quick results. The terrible drudgery and the hours of wearisome scale practicing are not for them.

The real way to obtain mastery of difficult technical passages is by *first* getting the arm and hand muscles and fingers into the *quick* response to the nerve impulses. The gymnastics of those portions of our bodies used for piano playing must therefore take precedence over that old mechanical repetition of difficult pianistic passages at the keyboard until one is quite discouraged and one's neighbors greatly encouraged to break the sixth commandment.

Do not mistake me here. The piano keyboard practice is also necessary, but there are many spare moments, many times with most people when it may not be feasible or possible for them to sit down at the piano for practice and yet when they have ten minutes or so at their disposal. It is in filling this need for saving time and for getting direct and quick results at the piano that the following muscle-stretching work is excellent. It is done away from the instrument entirely and always. If carried out steadily day after day there will be surprising results in the ready suppleness of wrist and arm and the quickly acquired nimbleness of fingers. Besides, technic will be developed in *half the time*.

MARGARET ANDERTON

Lateral Finger Extensor Muscle Stretching

THIS EXERCISE can be done in bed with the back restfully propped up by pillows, a flat piece of cardboard across the knees. However, it will probably prove more profitable if one is seated at a table. Select a table broad enough to accommodate the entire length of your forearms, from elbow joint to extreme tips of fingers, with stretched palm down and all absolutely flat. Seat yourself very comfortably in a chair with a back. The spine, while erect, must be well supported and must stay relaxed. Lay the entire forearm across the table, fingers and thumb close together and perfectly flat. This is a slow physical movement, with much watchfully relaxed thinking. Next, slowly stretch each finger apart from its neighbor until all are widely spread to full extensor position. Do not force the spread. At the same time get all the width that you can between each finger. Try to get the "feel." in your spread hands, which one has when yawning.

See that your forearm keeps completely relaxed. Imagine your elbow, especially, resting on a pillow—really *resting*. The same with your wrist. You will find this latter member will want you to rise and "help the spread" of the fourth and fifth fingers especially. You should keep the wrist easefully close to the table. *After* you have your spread, still keeping this wide-apart position between all fingers, *think a relaxed feel* in your hands and forearm. Hold this position while you count four; then slowly draw your fingers together again.

This physical exercise should be repeated four times, both night and morning, for four consecutive days. On the fifth day, and thereafter, add four more times, at exactly double speed, doing consecutively eight in all. Do not be alarmed if a feeling of soreness comes around the hands the first few days. It will wear off. Plunge your hands and arms into hot water, then into cold, and give them a brisk rub. For hands very unused to piano playing, or especially stiff, rub a little olive oil, as well as the water, between each finger knuckle.

Wrist-Flexing Vertical Exercise

MAKE TWO balls (about tennis-ball-size) out of twisted paper. Hold one lightly in each hand. Again rest forearm, elbow and wrist on your table, seating yourself as before.

This is a brisk, physical movement. All *vertical* up and down movements for the piano are brisk, as they make for suppleness. Jerk the wrist sharply up until you can see the nails of all your fingers as they lightly hold their ball. The forearm rests on the table during this wrist work. Hold the hand sharply back thus for one count, then drop the wrist, with a flopping action which will bring the finger tips of the hands holding the ball in contact with the table. Thus it will be, *jerk, one, drop, one*. Repeat this briskly, until you have made twelve upward jerks.

We have practically but two varieties of movements in piano playing, the *lateral* backward and forward, from left to right (used for our extensor work), and the *vertical*, up and down (used for our flexing work). We have to train our fingers to these two movements, our wrists to these two movements, our arms to these two movements. The foregoing exercises have covered (1) the lateral work of the fingers, the slow extensor finger thinking (you will find yourselves "thinking fingers" as never before, after the first four days on these) and (2) the vertical work of our wrists, the fast flexing work.

Muscle-Making Exercise

ALL THE easy or difficult movements of fingers, hands, wrists, arms or shoulders required for our piano playing are brought about by the swift and regular contraction of certain muscles. It is entirely from the flow of blood that our muscles derive their strength. It is the quick flow, with the consequent increase of circulation, from which the muscles derive the nourishment which enables their fibre to grow. The muscles themselves move by quick nerve force. That which makes the difference between stiff and supple piano hands is therefore a matter of circulation of the blood. Anybody by a little brisk action can soon "make muscle." The following physical exercise should now be performed.

Stand upright on the balls of the feet; throw out both arms freely palms of hands open, as if to receive a gift. Turn the hands rapidly over again and again, as if inspecting their backs. Now clench your fists sharply and tightly. Unclench. Repeat this process six times with *thumb outside* the fingers. Repeat the same thing six times with *thumb inside* the fingers of the clenching hands. Next, double your speed for six times more, alternating thumb inside, outside, inside, outside. Thumbs should point inward. Now pause, stretch your arms easefully and slowly, as in act of yawning, bring finger tips to rest on shoulders. Relax. Let arms drop naturally to your sides.

The muscle-stretching work is done in the morning. The same process will be repeated at bedtime. *Warning*. Do not overdo this. Bear in mind that your muscles grow during the period of rest after the exercisings. Do these not more than twice a day; the best times are morning and evening. Nothing is gained by incessantly repeating the exercises, and frequently, by doing so, much is lost.

In about ten days of consecutive repetition you will begin to feel some results. Do not practice your ordinary finger technic at the piano during this period, and avoid too much heavy octave or exacting chord or arpeggio playing until your first fortnight of these muscle-stretchings and flexings are past.

We shall next take up the matter of the finger-flexings and also of the knuckle-strengthenings. I would ask you, however, not to begin doing the muscle work which here follows until *after* you have done the exercises, already explained, for a full fortnight in the sequence of their presentation here. This is important.

First: The lateral finger-extensor muscle-stretchings;

Second: The wrist-flexing vertical exercisings;

Third: The muscle-making and blood-circulating work followed by the relaxation finals.

The adult pianist, working up technic, is apt to be tense as well as intense.

Watch out for this constantly. It is wisest to do the first and second physical exercises one hand at a time, for the first fortnight. The third physical exercise should always be done with both hands at once. During the one hand at a time work, keep a watch over the non-working hand, for it will have a tendency to get taut or to move in sympathy with the one you are exercising. This it should not do. The unoccupied hand should lie on the table, in a non-participating quiescence. This is not half so easy as one would think, and you will have to keep your eye on it.

The Third Week of Muscle Work

THIS LATERAL finger-extensor work is so very valuable in what it does to your hand that we shall use it for some time, but on your third week you begin not only to work for more independent extensor finger efforts but also to start in with both hands at once with the first physical workings. Retaining, of course, the same opening table approach and position, and doing the lateral finger extending as before, we now add rhythm and also an independent dual action of the hands.

The left hand does lateral finger extending work, as before, but definitely to the count of four (a whole note), paying out meanwhile the extensor work of each finger to match with even quarter-note pulses. The right hand during the above performance has remained with fingers at rest and close together. (Now comes the fun.) As the left-hand fingers slowly and rhythmically close together, the right-hand fingers do their lateral finger extensor movements, also rhythmically. In other words, the left-hand fingers open up while the right-hand fingers are closing in, and the right fingers open up while the left are closing in. Repeat these movements of both hands at once eight times. Then double up on the speed.

Let us now turn to that most important part of a pianist's fingers.

The Knuckle-strengthening Exercises

OUR FINGERS have three sets of knuckles to control, the nail-knuckles (nearest finger tips), hand-knuckles (where fingers join the body of the hand) and the mid-knuckles (half-way between nail and hand-knuckles). Of these, for pianists, the nail and hand ones are the most important. The bent firmness of the nail-knuckles, when playing piano, are what give clarity of touch, and they are pretty hard to control. The hand-knuckles in their vertical actions are what give to pianists that flexible fleetness of fingers by which they make their rapid scale passages, trills, tremolos, runs, and, in fact, all those pianistic feats which have to do with "feather-duster" effects. The mid-knuckles act as a sort of sympathetic supporting bridge between the other ones.

While all the knuckles have to be firm for piano playing, there must always be a resilience, a spring yield to them. *They must never be rigid.* The fingers have to be very similar to the blade of a fencing foil. If you get hold of one of these and bend the blade to the hilt, you will best grasp my meaning. It will bend but will not break. It is somewhat similar to the "feel" of elastic firmness and non-rigid strength which we have to get in our fingers. Here follow the physical workings to bring this about—quickly.

Knuckle-Exercises
(No table for this work)

SIT BACK easefully. Turn the palm of the left hand, as if to examine it. Take three fingers of the right hand and lightly but firmly place them in turn across each finger of the left hand on the palm side and in such fashion that they hold flat all the knuckles except the nail-knuckles. Now bend swiftly down the left finger tips from the nail-knuckles only. Make six rapid jerks down and up. The left finger should snap down against the side of the supporting right fingers. Do this to each finger in turn. Next transfer the support to just below the mid-knuckle joint and bend each finger six times down and up from *that* joint only.

Again lower the supporting right hand and bend each left-hand finger sharply down and up six times from the hand-knuckle joint only. You may need to use part of your right fingers to hold back gently the other left-hand fingers, as you bend each one down and up from the hand-knuckle, for there is an irresistibly sympathetic downward trend from the next-door fingers, especially noticeable with the hand-knuckle bends. Always *hold back those very gently.* No forcing must be allowed. After completing all the fingers of the left hand thus, go through the same processes with your right-hand fingers, each in turn, each joint in turn, using the left-hand fingers as the supports.

Again turn your hand, palm up. Examine it closely. You will note mounds, finger mounds we shall call them, near the point at which the fingers start from the body of your hand. Your center palm has a slight hollow. There is a wrist-mound also near the wrist. Keep these terms in mind.

Next: palm flat, fingers flat and close together. Bend all four together swiftly down from the hand-knuckle until they touch your wrist mound (or as near as the length of your fingers will reach). Repeat six times. Next bend all four fingers at once from your nail-knuckles until finger-tips touch the finger-mounds. Six repeats.

Do this with each hand in turn, always separately.

These, you will notice, are all vertical movements and so must be done briskly. Make it "snappy." Invariably end all these bi-daily exercises with the relaxation finals (refer back for details). (Several students who come to me from a distance tell me they do this part of the work while travelling on the train, thus using every spare moment. They can readily be done while resting in bed, too.)

While all the foregoing muscle-stretchings and flexings are given you at this one time, do not be foolish enough to attempt doing the knuckle work until after the end of your third week on the preliminary physical movements. When you undertake it, reverse the sequence of your other work so as to have the slow, lateral finger extensor work follow right after this knuckle work. By the fifth week you will have attained a wonderful ease and limberness.

SELF-HELP QUESTIONS ON MISS ANDERTON'S ARTICLE

1. *What muscles should be carefully relaxed in the finger-stretching exercise?*
2. *What is the character of all vertical up and down movements at the piano?*
3. *What is necessary in the process of "making muscle?"*
4. *What joints regulate flatness of fingers in rapid scale passages, trills, tremolos and runs?*
5. *How are the bi-daily exercises to be ended?*

"Aside from the individual solo uses to which the violin, viola, 'cello and even the double bass may be put, the nature and tonal characteristics of these instruments make them dependent upon each other or some other accompanying medium, for exploitation of all their best and most effective musical possibilities in ensemble."—LEOPOLD AUER.

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

THE UNIQUE observance of the Schubert Centenary by the Columbia Company sponsored, among other activities, an International Composer's Contest, with prizes "for orchestral works as a tribute to the melodic genius of Schubert." The grand prize was won by Kurt Atterberg, Swedish composer, with his "Sixth Symphony." This work which has been recorded will be reviewed in the ETUDE next month. Besides this grand prize there were ten zone-prizes. The winning work of the American zone was "Karma, Symphonic Variations," written by Charles Haubiel.

Haubiel is a native-born composer, now in his early thirties, whose musical training was begun in his tenth year. At the present time he is connected with the teaching faculties of the New York Institute of Music and the Washington Square College of the New York University. It will undoubtedly interest the readers of THE ETUDE to know that Mr. Haubiel has some statements about his work especially for them.

"My work is a series of twenty-two variations founded upon a given theme by Handel in the Sarabande form," he tells us. "It is conceived in a melodic manner with somewhat elaborate polyphonic development. "Karma" was first started four years ago, and although it has built itself slowly, because it was founded upon classical forms, it is nevertheless definitely inspired. It would be impossible for me to altar any passages today, without destroying to me what has been genuine inspirational concept.

"It was my intention to create a work portraying the cycles through which the soul of man is predestined to pass. It is a musical delineation of destiny. The program included with the work describes the ascending and descending lines of the music. Unfortunately in recording this work it was found necessary to omit six of the variations. They are *Contemplation, Maelstrom, Repose, Gayety* and *Ideals,* in the "Resurrection" section, and *Fulfillment and Peace,* in the final section. In the last variation, which is omitted in recording, I repeat the original theme and have it gradually fade out into nothingness, like a film scene on the silver screen.

"I cannot say that I think the recording reveals my work in the true manner in which I conceived it. I had hoped for something finer. Still I do not say I think it bad. A work rich in polyphonic material is, so I am told, very difficult to record. Therefore many people may find it seems somewhat scholastic upon a first audition because of its adherence to classic forms. Since the romantic times many critics unfortunately have confounded classicism with academicism. I feel that the tide of modernism has turned and a return to classicism is clearly outlined."

Philosophy and Pure Music

THE PRESENT writer believes that Mr. Haubiel has succeeded in conveying his philosophical ideas through music in a most expressive way. At the same time its program seems unessential to an enjoyment of this work from the standpoint of pure music. The work has a distinct Brahmsian method of development, yet we do not believe it is imitative. There are many signs of erudition in the work, yet a study of the score displays no laborious scholasticism. It is a work heavily scored yet sensibly conceived with a regard for true instrumentation.

There are moments of almost ethereal beauty in retrospective appreciation which do not reveal themselves upon a first hearing. The fault lies in the recording which unquestionably called forth many problems, the first of which was the adjustment of the score to an orchestra for which the work was not written. The composition should have been recorded by a large symphonic orchestra in a concert hall, in order to present that living flexibility of line which Haubiel has conceived. This lack of spaciousness behind the music does not permit of an instant conception of the composer's wishes, though several auditions of the work do more or less fully reveal his purposes.

We believe Mr. Haubiel's score is a serious, well-made one, deserving of the prize and still more deserving of the attention and the appreciation of the American people.

An interesting piano recording has been issued by Wm. H. Wise and Company, the makers of the records of the English Singers. It presents two negro dances, one the concept of a negro and the other that of a white man. These dances are *Juba Dance* by Nathaniel Dett and *Danse Nègre* by Cyril Scott. Rudolph Gruen, one of the younger pianists, plays them most commendably and the piano resiliency is projected from this disc in a fine manner (one ten-inch disc, number 170).

Franck Quintet

TWO ALBUMS of interest recently issued by Victor command attention because of their exceptional merits in recording and interpretation. The first of these is Franck's *Quintet in F minor* for piano and strings played by Alfred Cortot and the International Quartet of London. The difficulty of recording the piano with strings and getting a perfect balance is an exacting one requiring some mechanical skill as well as interpretive artistry. It has been most successfully accomplished in this set. This work is a great favorite with music-lovers and must surely present an answer to a "long and cherished dream of countless chamber music" devotees. It is well played, with the piano part interwoven in a perfect balance with the tapestry of strings—yet sufficiently clear and strong within itself to maintain its own independence of thought and line.

Cortot's crisp touch is well suited to the music underhand. It presents with melodic elasticity Franck's concept without an undue quantity of sentiment. The first movement of this work, with its energy, seems like a question which the composer would ask of life. The second movement with its contemplative emotions presents that quality which Daniel Gregory Mason finds representative of Franck, "....poignant aspirations like passions in a dream, voicing those intense yet elusive feelings which irradiate none but introspective minds." (This work is recorded on four discs, Victor album M-38.)

(Continued on page 141)

The Costume Recital

Its Preparation and Presentation

By J. F. Maguire

The Costumes Shown May all be Made from Butterick Patterns. See list at end.

As A diversion from the usual drab program, the costume recital has proved to be of great value to the students, teachers and to the public.

The first movement toward a recital of this kind is, of course, the selection of the music. Bright pieces that have the essential melodies and rhythms most characteristic of the different races of people and those which express the recognized spirit of the holidays and seasons should be selected. Each student should be costumed according to the piece to be interpreted. Characteristic steps and modes of walking are given for the entrance upon the platform.

Care should be exercised in giving the pieces to the students. Each pupil's individual type, musical ability and the type of music that he most enjoys and can best portray must be considered, and music suited to these qualities should be given to her.

Groups of children can be used. A fairy group can be made interesting by dressing children in pastel shades and grouping them around the piano while they in turn play their fairy pieces. The Indian group can also be made interesting by having the children appear in an Indian war dance.

Great interest is manifested in such an occasion by both students and parents. It is found that music presented in this manner becomes vastly more entertaining, a really enjoyable experience to the student. The following material may be found useful to teachers in preparing a program of this kind:

Piano

Colonial	Grade
Graceful Minuet	*W. D. Armstrong* 2½
New Virginia Dance (four hands)	*F. P. Atherton* 4
Stately Lady	*C. W. Cadman* 3
Old-Fashioned Dance	*F. B. DeLeone* 3½
Priscilla	*Paul Bliss* 3
March of the Pioneers	*E. R. Kroeger* 6
Witches	*J. H. Rogers* 3
At Ye Olde Mill	*C. Zeckwer* 5
Courtly Dance	*George Dudley Martin* 3½
Dorothy	*Smith* 3

Fairies	
Fairies	*J. H. Rogers* 3
The Elf's Story	*W. D. Armstrong* 2½
Puck	*E. Grieg* 5
Dance of the Elves	*E. Grieg* 3
At the Fairy Spring	*E. Meyer-Helmund* 5
Brownies	*H. Reinhold* 3
How Sweet the Moonlight Sleeps	*E. J. Decevee* 3
Moonlight Revels	*C. André* 3½
Fairies' Gift	*Tellier* 3
The Fairy Boat	*Edwin Sharpe* 3
Fairy Dance	*McIntyre* 3
Airy Fairies	*G. L. Spaulding* 1

Indian	
American Indian Rhapsody	*P. W. Orem* 8
Kiowa Apache War-Dance	*C. Troyer* 7
Indian Love Song	*C. W. Cadman* 3½
American Indian Sketches	*Wright* 3
Indian Lodge	*E. MacDowell* 4
In the Red Canoe	*C. W. Kern* 3
Indian Dance	*Wilkes* 3
Indian Legend, from *Prairie Sketches*	*C. W. Cadman* 4
Indian Dance	*Violles* 4

Spanish	
Petit Bolero	*H. Ravina* 4
Caprice Espagnol	*M. Moszkowski* 9
Toreador et Andalouse (four hands)	*A. Rubinstein* 5
In Sunny Spain	*M. Ewing* 3
Spanish Dance	*G. Eggeling* 3½
Castagnette Dance	*Heller Nicholls* 3
Spanish Dance	*Frontini* 3
Spanish Carnival	*Hatch* 3
Spanish Dance	*E. Granados* 5
Nita Dance	*Ducelle* 3

Dutch	
Margot's Wooden Shoes	*E. Poldini* 3
Dance of the Wooden Shoes (four hands)	*L. Schytte* 4
Wooden Shoe Dance	*Bartlett* 5
Dutch Dances	*Roentgen* 4

Irish	
A Bit of Blarney	*Vincent* 4
At the Donnybrook Fair	*John Prindle Scott* 4
Donnybrook Fair	*Roberts* 3
The Top o' the Mornin'	*J. P. Scott* 4
Dennis and Norah	*J. P. Scott* 4
Irish Lullaby	*A. C. Quinlan* 3
Irish Reel	*N. Louise Wright* 2½
Tam o' Shanter	*G. W. Warren* 5
Londonderry Air	*F. Himmelreich* 5

Oriental	
Oriental	*N. Amani* 4
Orientale	*C. Cui* 5
Orientale	*W. C. E. Seeboeck* 4
Nautch Girls' Dance	*W. W. Smith* 3
Two Themes from *Scheherazade*	*N. Rimsky-Korsakoff* 3
Song of India	*N. Rimsky-Korsakoff* 5
Egyptian Dance	*R. Friml* 4
Eastern Dance	*T. Torjussen* 4
Dance of the Bajaderes	*C. W. Kern* 4
Oriental Dance	*L. L. Loth* 3
In Cairo	*Theodora Dutton* 3

Japanese	
Japanese Lanterns	*F. Keats* 3
Cherry Buds	*F. Keats* 3
Japanese Dance	*Pennington* 3
Cherry Blossoms	*H. Engelmann* 3
Japanese Study	*E. Poldini* 6
Japanese Dance	*R. H. Terry* 4
Japanese Dance	*Vera Richardson* 3

Chinese	Grade
Chinatown	*J. H. Rogers* 2½
Wing Foo	*C. Burleigh* 3
Impressions of Chinatown	*Ornstein* 5

Clowns	
Pierrot	*Chaminade* 4
Polichinelle	*Rachmaninoff* 7
Dance of the Clowns	*Eilenberg* 3
The Clown	*G. Horvath* 2
The Clown	*A. P. Risher* 2
Cortège de Pulcinella	*R. Leoncavallo* 5
Harlequin's Serenade	*E. Schütt* 5
Punchinello	*E. Schütt* 5
Harlequinade	*R. Friml* 4
Clown Dance	*H. Engelmann* 2

Seasons	
To Spring	*E. Grieg* 5
Spring	*E. F. Marks* 6
Rustle of Spring	*C. Sinding* 6
Summer Song	*A. Backer-Grondahl* 4
Autumn Intermezzo	*W. R. Spence* 3
Winter Fun	*H. Engelmann* 3
Winter	*J. S. Svendsen* 6
Autumn	*C. Chaminade* 7

Southern	
Pickaninny Dance	*F. E. Farrar* 2
A Banjo Tune	*N. Louise Wright* 3
Banjo	*L. M. Gottschalk* 8
Jolly Darkies	*K. Bechter* 2
Levee Capers	*G. L. Spaulding* 4
Pickaninny	*Muller* 3
Juba Dance	*R. N. Dett* 5

Dances

Nature and Folk Dances.

Readings

Christmas Readings: Stories, Scenes and Legends
Illustrations for Sunday Sermons

Songs

Instrumental
Rose of Sharon ..... *City Choirbook*
Contrast ..... *H. T. Finck*
Gypsy Maiden ..... *Harvey Worthington*
Habanera, from Carmen ..... *G. Bizet*
Serenade, from Carmen ..... *G. Bizet*

Vocal
By the Waters of Minnetonka ..... *T. Lieurance*
Autumn Call: Two Indians ..... *E. Pecker*
From the Land of the Sky-Blue Water ..... *C. Cadman*
Wynona ..... *J. W. Crosby*
Puddin Indian ..... *T. Lieurance*
Yale Marie ..... *R. Logan*
Crying Water ..... *R. Hamilton*
Hia Hiawatha ..... *C. Hamilton*
Song of the Indian Maiden ..... *J. W. Crosby*
Pueblo (The Bow) ..... *T. Lieurance*
Indian Cradle Song ..... *K. Clark*

Duet
Irish Love Song ..... *A. Neidlinger*
Irish Folk Song ..... *Lang*
Hushaby ..... *A. A. Needham*
Dance Boy ..... *A. A. Needham*

Round
A Dutch Lullaby ..... *R. M. Gaito*

Orchestral
Song of India ..... *N. Rimsky-Korsakoff*
Hymn to the Sun *N. Rimsky-Korsakoff*
Call of the Nile ..... *C. W. Cadman*
Hindoo Song ..... *H. Bemberg*
All Mine of My Delight
(from *Poeuse Garden*) ..... *Lehmann*
In the Garden of Sahara *C. W. Cadman*
Come Bring Your Torches ..... *Lardi*

Organ Postlude
The Last With the Delicate Air ..... *Arne*
When Love is Kind ..... *A. L.*
Pretty Polly Oliver ..... *Traditional*
Polly Willis ..... *Arne*

Do not fear the difficulty of making the costumes. A little home ingenuity may be used or the reader may avail himself of the Butterick Patterns for special occasions, cuts as are illustrated on this page with the numbers given so that the reader may order them through any good pattern house.

Many fine costumes may be made by the utilization of crepe paper, where the costume is intended for only one special occasion.

Costumes

Patterns from the Butterick Fashion Companion: Colonial No. 4220; Fairies No. 6486; Spanish No. 3623; Oriental No. 4832; Clowns Nos. 3361 and 3308

See Dennison's Crepe Paper Costumes

"Ah! Imperial Majesty!"

By Mary M. Plessants

"As one time having put some strings to Mozart's harpsichord, Mozart said to him, My good friend, how much do I owe you? I leave this place tomorrow. The poor man regarding him rather as a god than as a man replied, totally disconcerted, humbled and stammering, 'Imperial Majesty—*Monsieur le Maître de Chapelle de sa Majesté imperiale* . . . I can not . . . It is true I have been frequently here . . . Well, give me a crown."

"A crown" said Mozart. 'A good fellow like yourself deserves more than a crown," and he gave him several ducats. The man retired repeating still with a low bow, 'Ah! Imperial Majesty!' "

*Mozart's Encyclopedia of Music

Spunk

SPUNK is the battering ram that penetrates many an "invulnerable" wall. Take the case of Grandma Fry of Girard, Ohio. All honor to her! For years Mrs. Fry, a typical farmer's wife, drove a milk wagon for two miles in the early morn, through the streets of her town. She has raised, by the bye, eight children and thirteen grandchildren.

Prosperity came, the boys and girls were "married off," and Grandma Fry found herself with too much time on her hands. All her life she had wanted to study music. She took her first lesson in violin playing after she was fifty-six. Her friends pilloried her with ridicule. Then she took up the harmonica, the saxophone, the trumpet, the baritone horn, the clarinet, the Hawaiian guitar and the melophone. Not satisfied with this, she improvised an instrument made of a series of medicine bottles partly filled with water and tuned to the scale. Once she saw a vaudeville violinist play the violin by holding the bow clamped in his knees, like a vise, and drawing the fiddle over it. Grandma Fry went home and tried it, and it worked.

We have never heard this artist play. Doubtless the music she plays and the way she plays it would not exactly please some of our readers. But after all that has very little to do with the case.

This persistent, ambitious "spunky" American woman found a means of expression herself and has had a delightful time in making use of it. If half of the so-called young people had anything like the "spunk" of Grandma Fry, in seeking their life ideals, there would be far more musical successes and far fewer failures. Incidentally, Grandma Fry who has passed sixty-three, is considering an interesting offer to appear in vaudeville.

So that there might not be any possible misunderstanding, we submitted this little editorial to Mrs. Fry before publication. She was much pleased with it and sent us the following quaint letter, which we print exactly as it was received. Incidentally, Mrs. Fry sent us a picture of herself and her instrumenta "Permaphone" and all.

Girard O
R D 1.

Theodore P Co.
Dear Sirs:—

I am returning the write up you sent me to read. i am very well pleased with it. could not be better. it was a mistake in one instrument i do not play the clarinet but i play the musical saw. it had been forgotten in the picture. i will send you another Kodak in a few days of my instruments. since this was published in the Youngstown Vindicator. i have added 2 more instruments i now play the violin harmonica bass drum and symbols all at once, or at the same time. that is the one i will send to you. i would like to come to your City and put on a play. i think i show a play that no woman at my age has ever done. i was asked to go to Pittsburgh Pa for one week. i was offered one hundred and fifty $150. thanking you for your kindness I remain, as ever

P. S.

Please drop me a line and let me know that you received this letter. i read and read this letter. i am proud of it

Mrs C Fry
or Mrs Catharine Fry.
good luck
to you.

The Sostenuto Pedal

By Charles Knetzger

Pupils often wonder whether the middle pedal on their piano is a tone-sustaining or merely a practice pedal. There is a vital difference between the two types and a piano may be fitted with either. The characteristics of each may be summed up briefly.

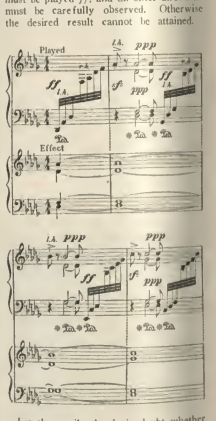
The practice pedal has the effect of deadening sound when an almost dumb instrument is required for practicing.

The tone-sustaining or *sostenuto* pedal prolongs the vibration of such tones as are held down at the moment when it is pressed, but not of those played later, even though the pedal is still in use. The practice pedal has no sustaining power but merely deadens the sound of the piano and eliminates the annoyance caused by practicing.

The sostenuto pedal is primarily used to sustain tones in the bass or any part of the piano, while the performer is at liberty to release the keys which are to be kept sounding in order to manipulate other parts of the instrument. It is important to remember that the tones which are to be prolonged must be played immediately before the sostenuto pedal is depressed. The damper pedal may then be taken without danger of mingling the tones sustained by the sostenuto pedal with those sounded after it is depressed.

This pedal is likewise very useful in producing pure legato effects by using the hands and pedals alternately and in combination. Beautiful choral effects, sometimes called "phantom chords," can be obtained by the use of the sostenuto pedal.

The following example from Mason's "Touch and Technic," Book IV, will illustrate the use of this important pedal. The chords marked *ppp* are not sounded but are merely pressed by placing the fingers gently on the keys. The arpeggios must be played *ff*, and all other directions must be carefully observed. Otherwise the desired result cannot be attained.



Let the pupil who is in doubt whether his piano has a tone sustaining or merely a practice pedal make a test of this exercise. He will find that, when using a practice pedal, the chords will cease to sound after the keys have been released.

"Music is fundamental—one of the great sources of life, health, strength and happiness."—Luther Burbank.

DEPARTMENT OF
Bands and Orchestras
Conducted Monthly By
Victor J. Grabel
FAMOUS BAND TRAINER AND CONDUCTOR

A Chant from the Great Plains—A Symphonic Episode

By Carl Busch

Biographical Sketch

BORN IN DENMARK and educated partly in the law, Carl Busch, like Svendsen and Sibelius, forsook legal practice for that of the musical art. As a mere child he displayed his musical inclinations by learning to perform quite accurately upon the flute but in later years chose the violin as his favorite instrument.

His first serious study was under the teachers of the Danish composer, Niels Gade. He later was enabled to enter the Royal Conservatory of Copenhagen and became a member of the orchestra of Brussels.

Thoroughly of wider experience he went to Paris and met the French composer, Ambroise Godard, who accepted him as a pupil and as a player in the symphony orchestra of which he was the conductor. In addition to the advice of Godard, he received the assistance and encouragement of Gounod.

Attracted by reports of the New World, he came to Kansas City as a member of the Gade String Quartet. After a number of years this quartet became a nucleus for the Philharmonic Orchestra which was organized in 1895 and which Mr Busch conducted. A few years later this was reorganized and strengthened and became the Kansas City Symphony Orchestra.

In 1905 Mr. Busch went abroad for further study with the composer, Englebert Humperdinck, and appeared as guest-conductor with a number of famous European orchestras. He has appeared as guest-conductor with the Chicago, St. Louis, Detroit and other leading orchestras.

Mr. Busch's compositions cover a wide range but he seems to have chosen American subjects as his greatest source of inspiration, as attest his *Hiawatha*, his *Missouri Rhapsody* and his *Indian Rhapsody*. He is a great lover of nature and the outdoors, receiving the inspiration for his latest composition, *Ozarkin Suite*, while on tramps through the Ozark Mountains.

A Chant from the Great Plains was awarded the prize in a contest, sponsored by Edwin Franko Goldman, for original compositions for band, the judges being Victor Herbert and Percy Grainger. It has been selected as the contest number for all Class A bands in the National High School Band Contest for 1929, and thousands will be greatly interested in the episode which has been prepared by the composer of this symphonic episode.

QUITE A little story is connected with *A Chant from the Great Plains*. It was twenty-five years ago I decided to write the music for an outdoor pageant illustrating early life in the West and began collecting material and making sketches. These, together with all my manuscript compositions, were later lost when our Studio Building in Kansas City was destroyed by fire, and only a few water-soaked sheets were recovered.

I tried to forget my misfortune and did not give the pageant music further thought until one day in 1919 when I read Edwin Franko Goldman was offering a prize for an original composition for band. My mind then reverted to the pageant. My enthusiasm for the band also returned and I set to work writing from memory and using such of the manuscripts as had been saved. The *Chant* was the result of those labors.

That I was successful in this contest I lay principally to my early training—self-taught as I was in this field—in the intricacies and the possibilities of the great French bands to which I never lost an opportunity to listen while I was studying in Paris. There for the first time I saw and heard the alto clarinet, the bass clarinet, the ophicleide, and the families of saxophones and sarrusophones. Employment as an arranger for big amateur bands also helped me in obtaining knowledge and routine in band arranging.

Before attempting an analysis of the work I shall quote verbatim the descriptive notes which appear on the band-score. "This Symphonic Episode has been inspired by an Indian scene from an outdoor pageant, illustrating early life in the West. The opening measures recall a quiet summer's day in the village with the children engaged in playful pastime and the old men standing as interested, amused spectators. Suddenly the chanting of victorious braves returning from war and bringing with them their dead and wounded is wafted into the village from afar. Their gradual approach to the village takes place in form of a solemn procession in the course of which they pass on to the burial ground. Then the pastoral life, interrupted and brought to a halt by the procession, is once more taken up. The principal motive employed for the gradual development of this Symphonic Episode is an idealization of a theme from Alice C. Fletcher's *A Study of Omaha Indian Music*."

While the instrumentation is for full band, there are a few instruments which may be omitted, if necessary, without seriously impairing the total results—for example, the alto and bass clarinets which are not found in every High School band.

CARL BUSCH

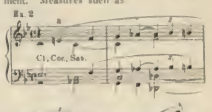
In case the English horn (which, with its charm of timbre, is most important) cannot be secured the part may be taken by a capable alto saxophonist, the part being cued for such purpose.

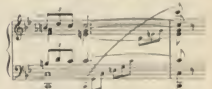
The lengthy introductory matter extending practically to figure 6 is the most difficult, involving constant change of time and rhythm. It is meant principally to create atmosphere and, at the same time, to prepare, by fragmentary references, for the complete theme.

Such references occur in horn (measures 5 and 6), in solo cornet

at the seventh measure preceding figure 3, again in oboe and flute at the second measure after Fig. 3, and the third measure after 4, in cornets and baritones at figure 5, and finally in solo cornet at the third measure preceding Fig 6. All these thematic suggestions must be presented with extreme clearness.

The first section up to Fig. 1 must be kept in strict tempo, but a certain freedom of movement from 1 to 3 would be interesting and would afford individual treatment. Measures such as

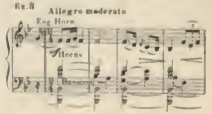


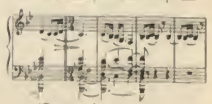


must be given special attention in order to obtain satisfactory ensemble.

At Fig. 3 the movement becomes light and carefree (the introduction of the triangle being important) and this mood may well be continued up to Fig. 5. Here a slight *accelerando* and *crescendo* is in order, concluding with a strong outburst in octaves and followed in turn by a *diminuendo* and *ritardando* in which the solo cornet is heard in the final suggestion of the theme.

Beginning at Fig. 6, the entire theme is now introduced by the English horn, and this solo should be played in a chanting manner. Something of the correct mood will be felt, I think, when noticing the responses in flute and clarinet later on. The supporting harmony must at all times be subdued (*piano*) so as to give the English horn opportunity for full expression.





(Continued on page 131)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

A Vocal Music Course in the Public High School

By GEORGE L. LINDSAY

THERE ARE a great many students, now in the senior and junior high schools, who have definitely decided upon the vocation of professional music. Many of these students may be unfitted for the work and should discover their lack of capacity before it is too late. It should be the duty and privilege of the public schools to give these students standardized tests for musical talent and so inform them of their strength or weakness. In the event that the students show promise and aptitude in instrumental music, they should be permitted to enter a vocational music course and receive intensive training in technical and related musical subjects as well as in certain required subjects.

The Cass Technical High School of Detroit has a splendid vocational course for the training of professional musicians. Cleveland, Cincinnati and many other places have recognized their obligations by offering vocational music courses, and it is fitting that all commercial and cultural centers should do likewise. From a commercial point of view the amount of money spent on music for amusement and cultural purposes and also received by the music trades ranks it high in the list of the nation's commercial activities.

Preparation for the Course

A VOCATIONAL music course can be introduced in a vocational school or in some accessible high school with little actual expense, as the pupils will come in from all of the junior and senior high schools and relieve the overcrowding accordingly. Four teachers of music can handle upwards of sixty students. The curriculum can be arranged in order that fifty per cent of the time is devoted to practical music study. Each student enters the course with sufficient instrumental training to pass an examination of moderate difficulty on an orchestral instrument. In addition to this, he should pass the Seashore tests for musical talent. Regular daily orchestra rehearsals should be held.

Regular band rehearsals should also be held and each student assigned to study instruments of the band. Class lessons of an hour in duration, given once a week by professional instructors, can be procured at a cost of $2.50 an hour and will cover the needs of musical students who are studying wind instruments. All pupils should take regular training in sight singing and ear training.

These three activities provide the practical side of the course and produce players who will be of great commercial value in that they will have had intensive work in ensemble playing and in orchestra and band routine. Opportunities are open for those with experience who can "double" on orchestra and band instruments.

The group of related subjects will include elementary theory and practice, harmony, music literature, form and analysis, counterpoint and fugue, and composition.

Vocational Opportunities

IT IS assumed that any student who is properly prepared shall enter the field of professional music whenever the opportunity arises. There is no doubt but that the vocational music department will receive requests for the services of competent players from local and other sources, and that the students who are best qualified will have opportunities for entering the profession with every chance of making all possible success. Large cities have had to depend on foreign musicians who have had, in general, the real vocational preparation, while the native-born have not had the proper training. The time has come when the public schools should offer a vocational course in order to give the American boy or girl an equal or better preparation for admittance to the large field of professional music.

The local board of education will be called upon to equip the orchestra with a limited number of non-solo instruments, such as bass viols, tympani, and drum sets, and whatever wind instruments will be needed for the band, such as clarinets, melophones, and baritone and bass horns.

A suggested outline of the curriculum:

Grade 9 A	
Orchestra	8
Band	4
Chorus	3
Theory and Practice I	5
Music Literature I	5
Academic	5
	30

Grade 9 B	
Orchestra	8
Band	4
Chorus	3
Theory and Practice II	5
Music Literature II	5
Academic	5
	30

Grade 10 A	
Orchestra	8
Band	4
Chorus	3
Harmony I	5
Music Literature III	5
Academic	5
	30

Grade 10 B	
Orchestra	8
Band	4
Chorus	3
Harmony II	5
Music Literature IV	5
Academic	5
	30

Grade 11 A	
Orchestra	8
Band	4
Chorus	3
Harmony III	5
Form and Analysis I	5
Academic	5
	30

Grade 11 B	
Orchestra	8
Band	4
Chorus	3
Harmony IV	5
Form and Analysis II	5
Academic	5
	30

Grade 12 A	
Orchestra	8
Band	4
Chorus	3
Counterpoint	5
Composition I	5
Academic	5
	30

Grade 12 B	
Orchestra	8
Band	4
Chorus	3
Fugue	5
Composition II	5
Academic	5
	30

The Biggest Rural School of Music in the World

By WALTER BURR

PROFESSOR OF SOCIOLOGY, KANSAS STATE AGRICULTURAL COLLEGE

IT IS NO longer necessary for the farm boy and girl in Kansas to go away from home for education in music appreciation. This has been brought about by the setting aside of certain hours in which Radio Station K. S. A. C. is used for the members of the 4-H Clubs in training for their music appreciation contests. Since there are ten thousand, five hundred club members in rural homes scattered all over the State, this is doubtless the biggest School of Music in the world.

It has been a favorite practice of late years for Americans to go to Denmark, to study their Folk Schools, and to come back enthusiastic with plans to duplicate these foreign institutions within buildings on our own soil. It may safely be predicted that in a few years Denmark and other foreign nations will be sending representatives to the United States, to study the marvelous Out-Of-Doors School which is being developed by the rural people themselves with the assistance of their Federal and State governments. Perhaps when we go abroad to find perfection it is another case of having been "too near to the forest to see the trees."

Since home-making and community building are objectives of the 4-H Club educational system, music training has its part in the curriculum of activities. Jazz may be winning its devotees in the American city, but classical and cultural music are prevailing along the country-side. It may be that the jar and noise of city life are more suggestive of ragtime and that the beauties and quietude of nature lend themselves especially to appreciation of the finer musical productions.

A Music Appreciation "Round-Up"

MUSIC APPRECIATION Contests are conducted in several of the states, the final contest being staged and prizes given at the time of the 4-H Club Round-Up, annually at the Agricultural College. Kansas 4-H Club members have the advantage of a powerful radio sending station at their disposal, and three evenings in the week, about supper-time, the boys and girls hear in their own homes the pieces of music that are to be studied in preparing for the contest.

Professor M. H. Coe, in charge of this work, gives great credit to this phase of the curriculum. He says that it helps give fine tone to the entire movement. He calls attention to the fact that there is practically no rowdyism around the college at the time of the Round-Up when thirteen hundred of the boys and girls eat, sleep and live there for a week—and he feels that much of this commendable restraint is due to the cultural influence of the type of music studied. The list of twenty-five numbers for the year includes productions by such masters as Verdi, Strauss, Rubinstein, Grieg, Mendelssohn, Schubert and Beethoven.

The Educational Plan

INSTRUCTIONS are given to each member, both by mail and over the radio, telling the story of each masterpiece. Here is a sample of such a story:

"Morning," (Peter Gynt Suite)
Grieg, Norwegian.

"The boy, Peter, leaves his home in Norway to search for adventure out in the world. After wandering about he goes to Egypt where he is awakened at daybreak before the statue of Memnon. The story is that the statue sings as the first rays of the sun fall upon the sleeping world. The music is expressive of the freshness of morning with the awakening of all things of Nature and of Peer himself."

This description precedes the rendition of *Morning* from the broadcasting station, for the more than ten thousand boys and girls who are club members. Can you find, in relation to the whole population, a like percentage of city school children who are organized for receiving this type of cultural education three times a week during the entire year? Yet many are deploring the lack of "music in the rural schools." Is it not as much a part of rural education as if it were cramped into the four walls of a rural school house?

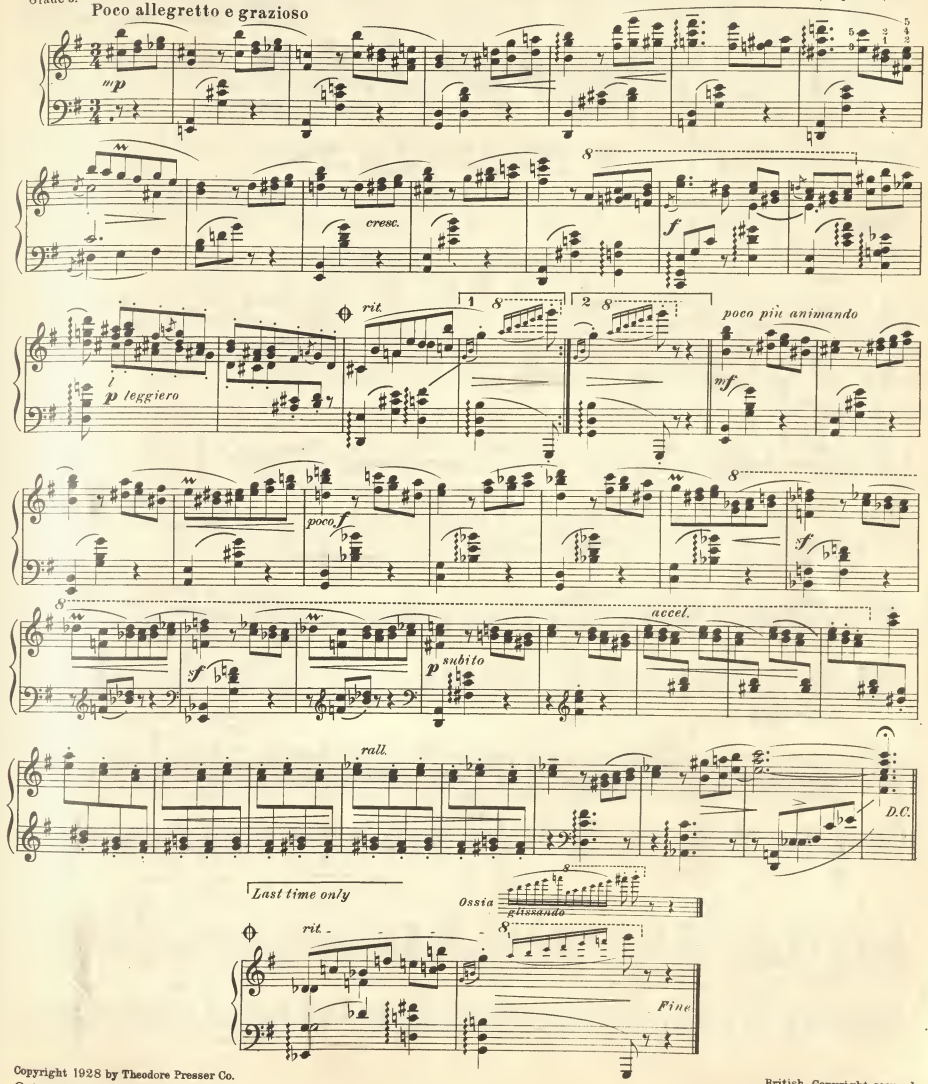
(Continued on page 143)

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

DANSONS LA VALSE

LOUIS VICTOR SAAR, Op. 122, No. 1

A charming inspiration, in modern style. Grade 5.



Other Music Sections in this issue on pages 81, 117, 149.

LA COQUETTE

INTERMEZZO

FREDERICK ALBERT HOSCHKE

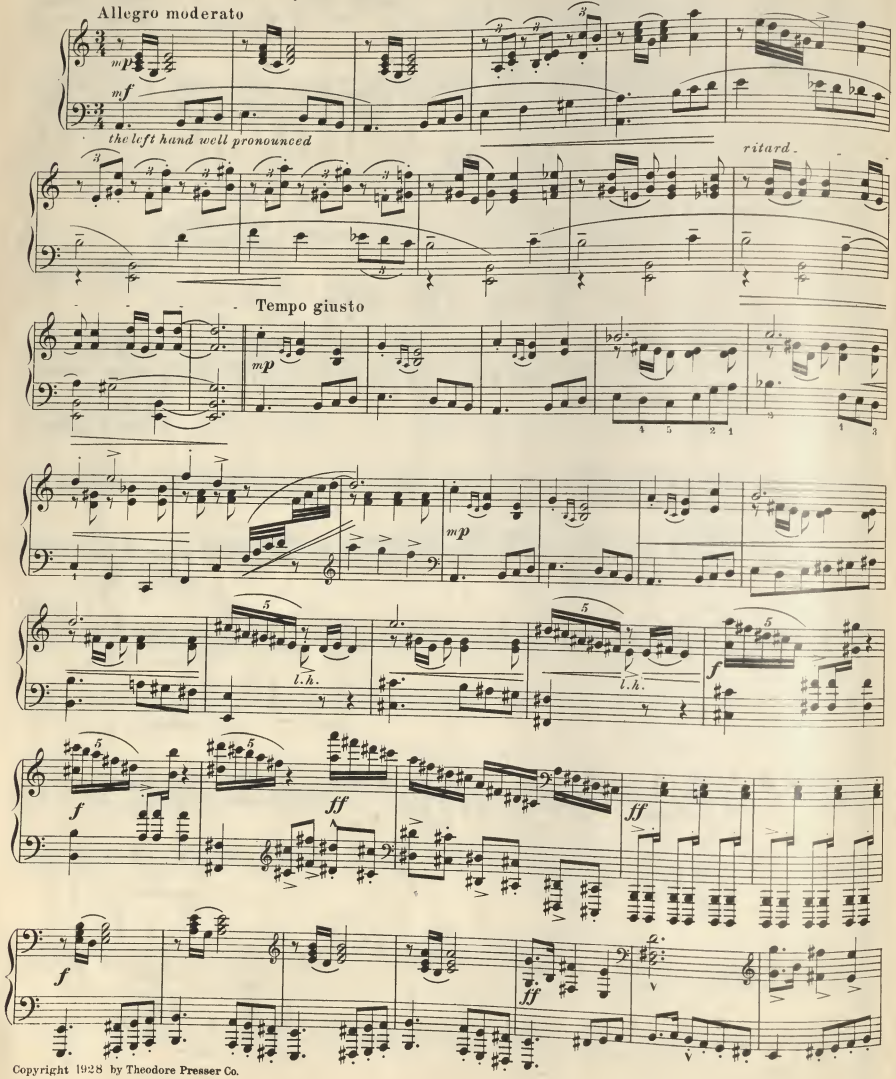
Very alluring, with piquant modern effects. Grade 4.

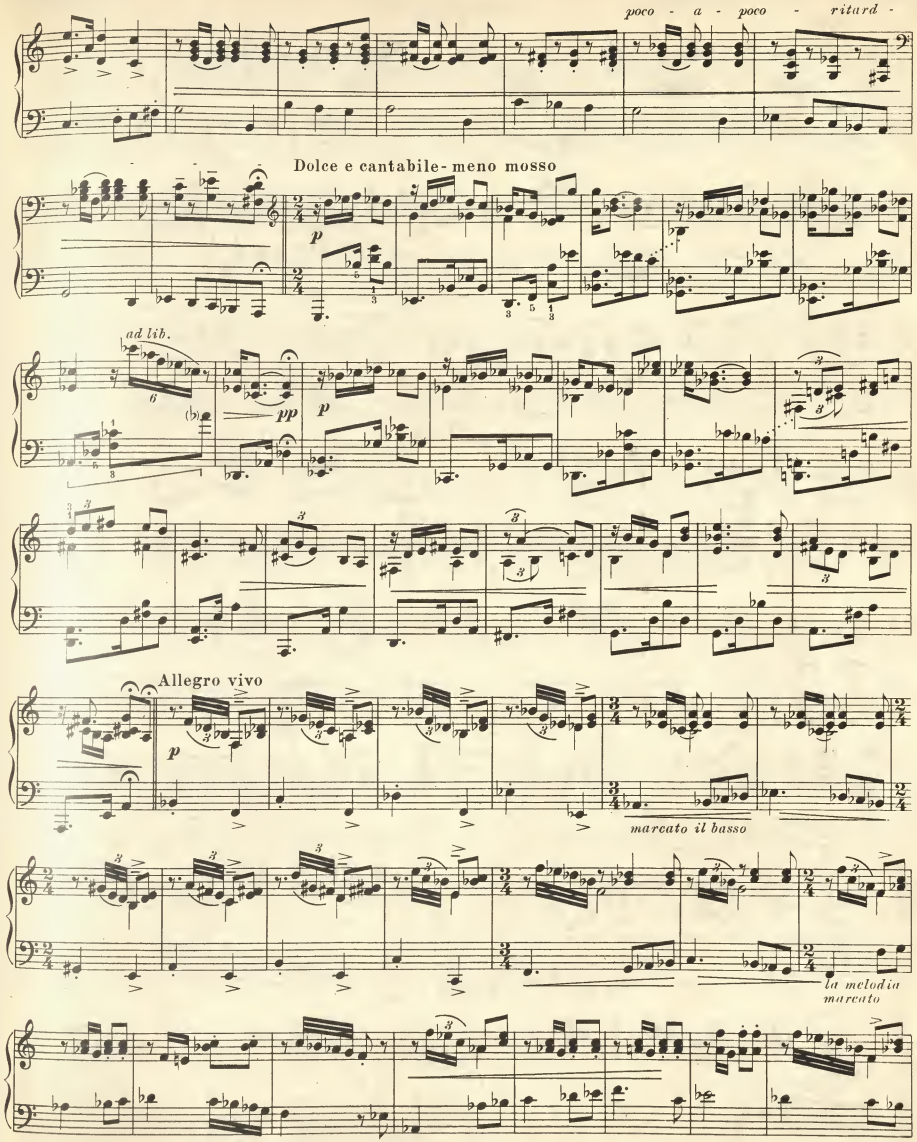
Allegretto scherzando e rubato

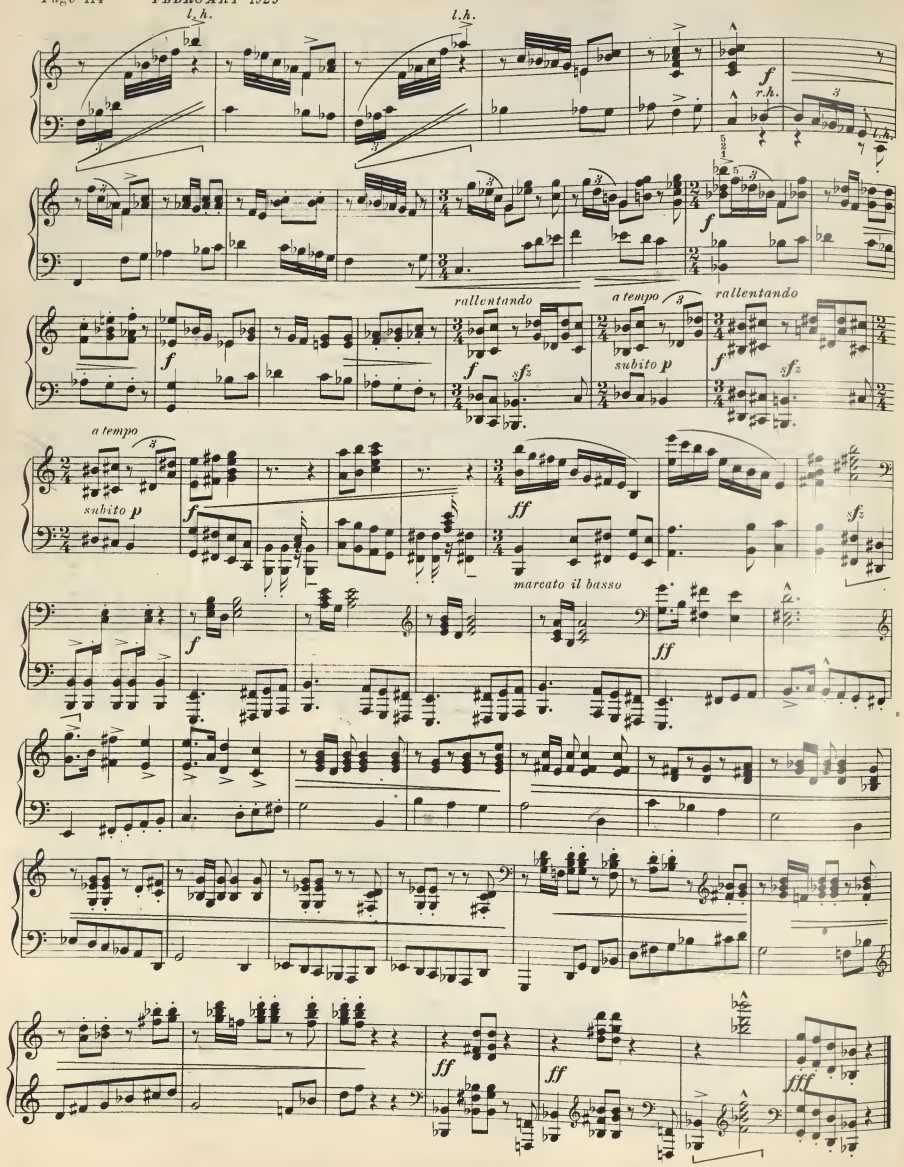
MEXICAN RHAPSODY

HARL McDONALD

Owing to the frequency of key-changes in this composition, the composer has thought it sensible to eliminate all key-signatures. Therefore, all sharps and flats affect only the notes of the measure in which they are written. Grade 6





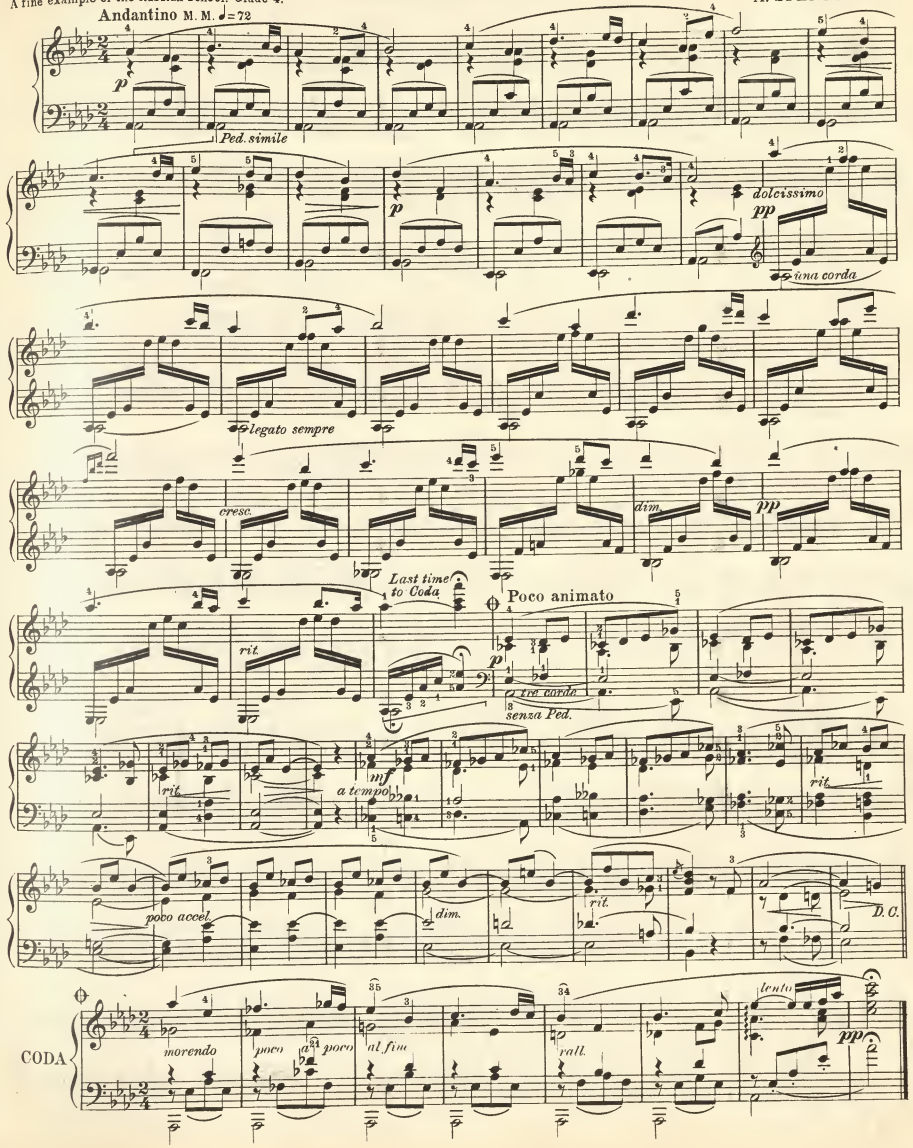


BERCEUSE

A fine example of the Russian school. Grade 4.

A. SPENDIAROW

Andantino M. M. ♩= 72

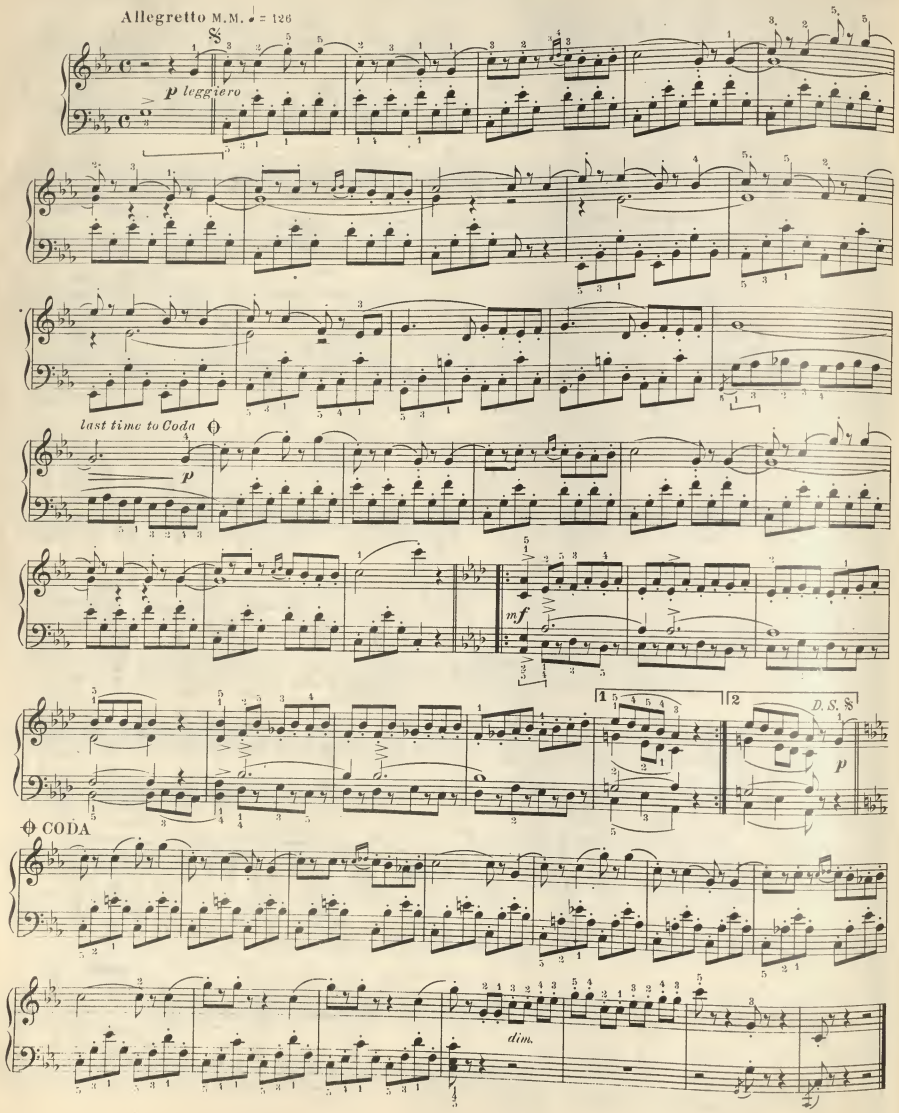


PASSEPIED

from "LE ROI S'AMUSE"

LEO DELIBES

A quaint and beautiful *Air de Ballet*, Grade 4

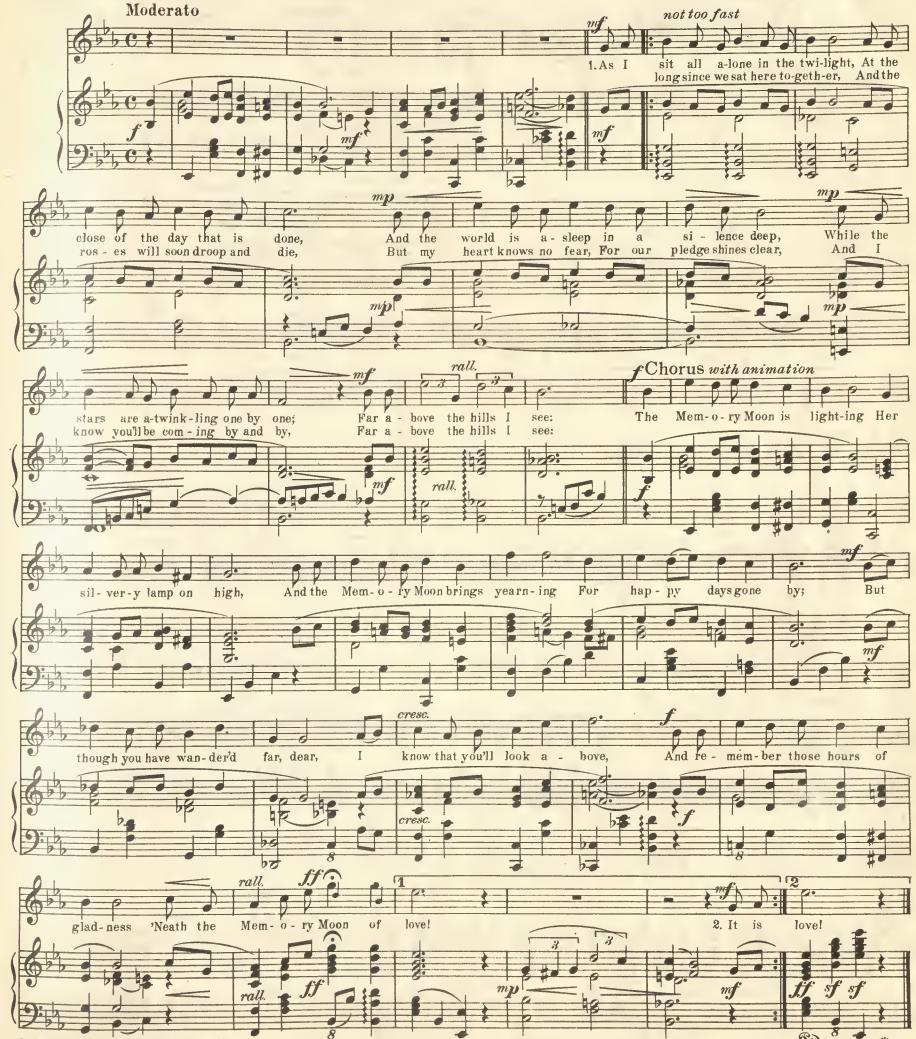


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MEMORY MOON

SHIRLEY DEAN NEVIN

GORDON BALCH NEVIN



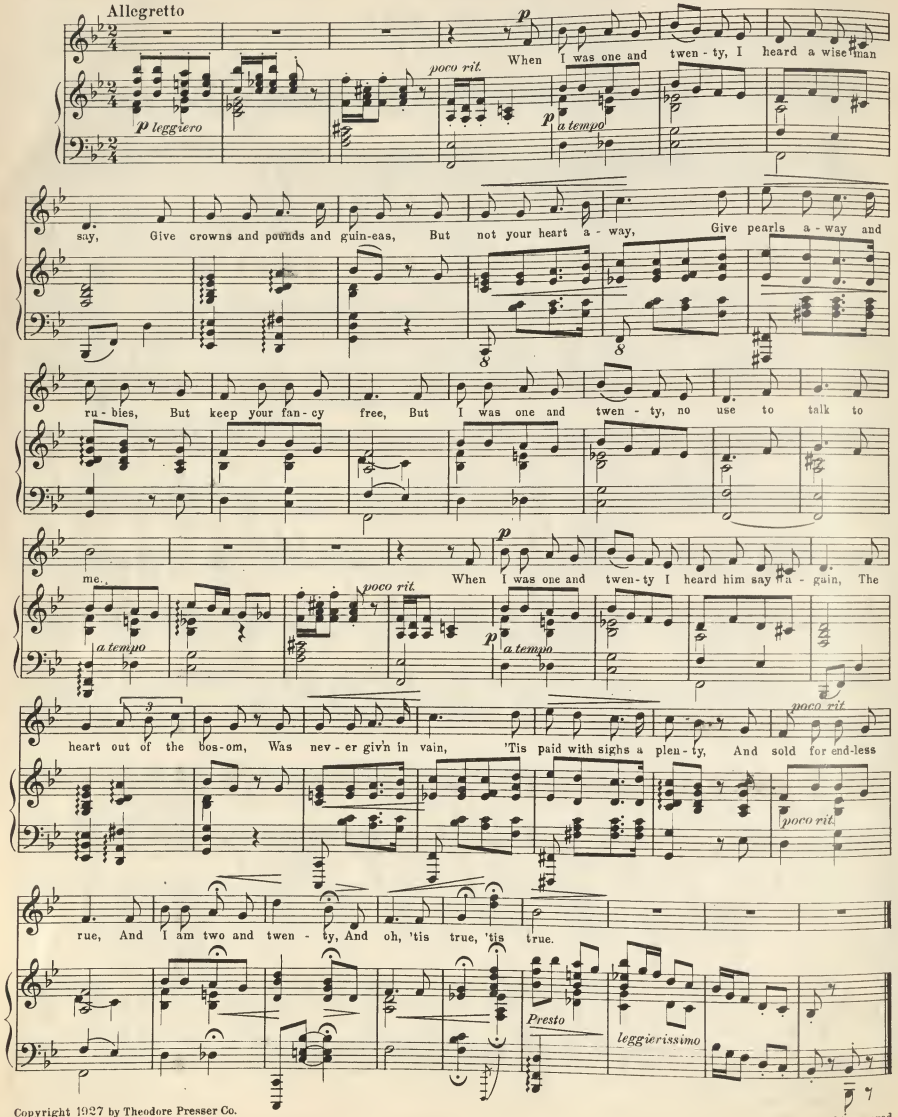
Other Music Sections in this issue on pages 81, 109, 149

WHEN I WAS ONE AND TWENTY

A. E. HOUSMAN

H. L. BILGER

Allegretto



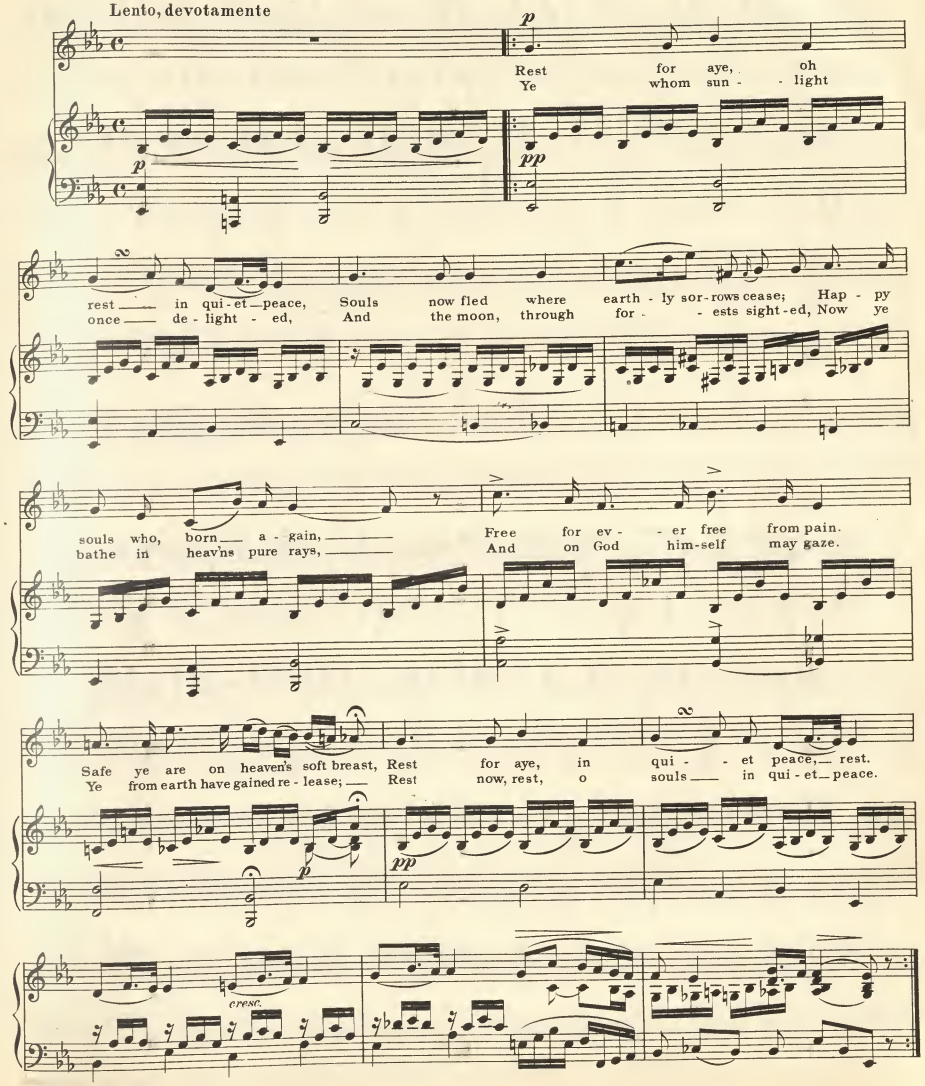
LITANY

FOR THE FEAST OF ALL SOULS

J. G. Jacobi
Translation by E. A. Barrell

FRANZ SCHUBERT

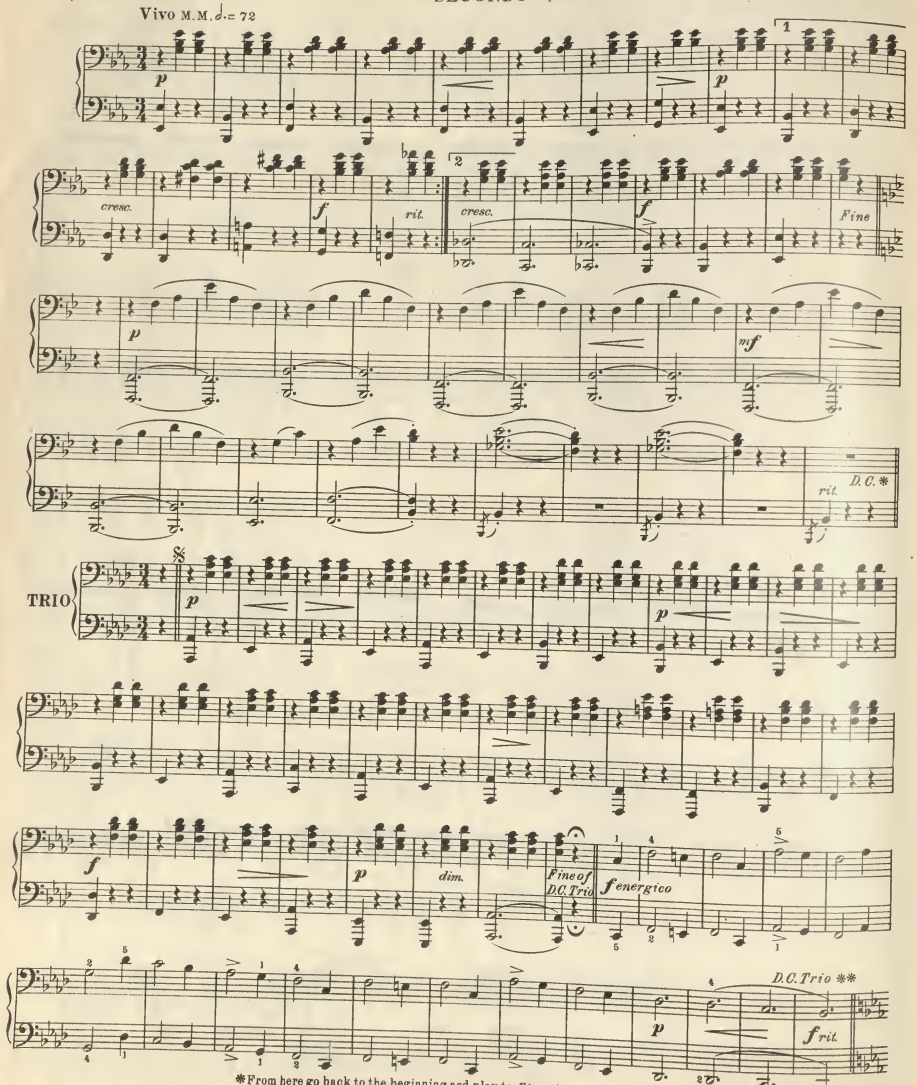
Lento, devotamente



GRAND VALSE BRILLANTE

SECONDO

RICH. KRENTZLIN, Op. 108



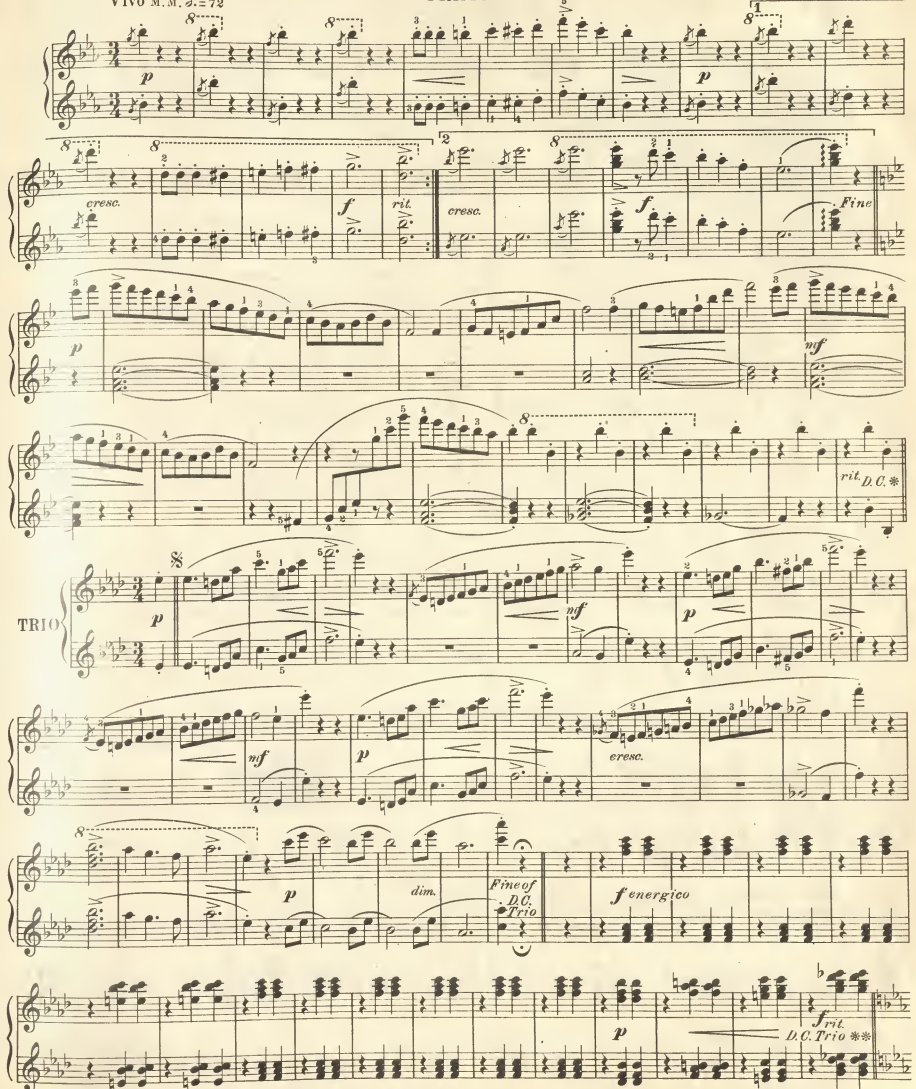
*From here go back to the beginning and play to *Fine*; then play *Trio*

**From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning.

GRAND VALSE BRILLANTE

PRIMO

RICH. KRENTZLIN, Op. 108



*From here go back to the beginning and play to *Fine*; then play *Trio*.

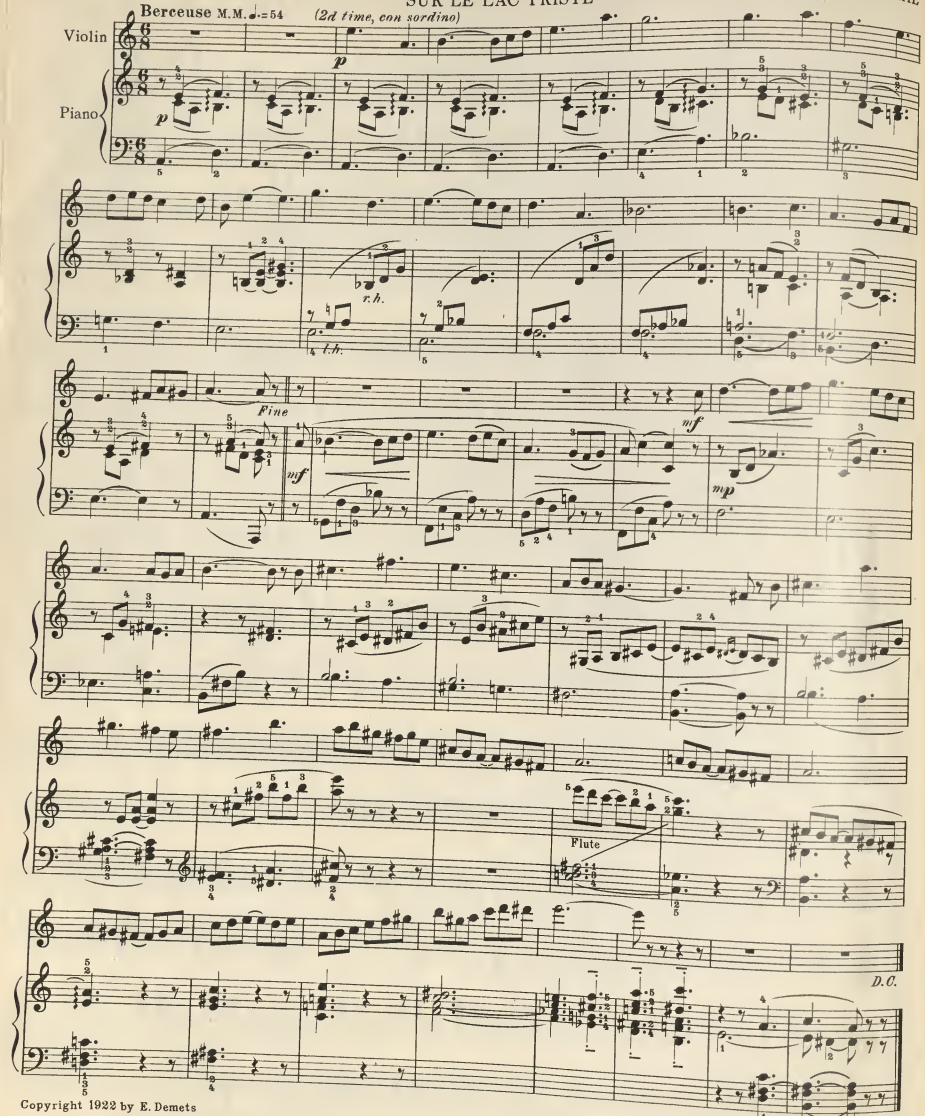
**From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning.

BY THE LAKE OF SORROW

SUR LE LAC TRISTE

In the modern French manner

ERMEND BONNAL



A Hillside Romance, by George S. Schuler.

The piano pieces, organ pieces, and songs of Mr. Schuler are familiar to most of us; they are not only excellent productions musically, but have also (almost without exception) a certain indescribable attractiveness that satisfactorily explains the rapidity with which they sell. *A Hillside Romance* strikes us as the best yet. Its first theme, featuring sixths to a great extent, has a rustic flavor that we like. In the ninth measure, the melody is "in an inner voice." That is to say, it is no longer on top. It should be brought out carefully, stressing the syncopation.

Most "trios," or third themes, are softer and slower than the rest of the piece, but such is not the case with the trio (in B-flat) in the present composition.

Be sure to make an "analysis chart" such as is sometimes given in these columns. It is but the work of a minute to do this, but the habit is one which will train you to be able to "size up" any new piece instantly.

Skating, by August Nölck.

We feel confident that the great "Waltz King," Johann Strauss, were he alive to-day, would be proud to have written this waltz by his countryman, Herr Nölck. Close your eyes as someone plays the lovely D-flat theme of *Skating*, and you will feel again the same thrill you felt when the *Beautiful Blue Danube* rang in your ears for the first time.

Theme one should be played in *rubato* manner, but the D-flat melody—on the contrary—is inherently even and unvaried in movement.

Throughout the waltz the accompaniment should be played with great restraint. Although saying this is stating a platitude—or something that everyone presumably knows—we have found that, even in our advanced age of musical education, many otherwise excellent piano pupils sin in this regard.

Before the Footlights, by M. L. Preston.

Here is a very compact, well-organized dance stressing dotted notes and triplets in a fashion that is most intriguing. All congratulations to Mrs. Preston! Each of her new compositions is even better than the last—a proposition which can scarcely be put forward in the case of most composers.

The quarter notes (seven E's) in measures 5-6, and the quarter notes (seven F's) in measures 7-8, are entitled to, and should be given, one beat each. If the composer had intended them to be eighths, worth a half beat each, she would have made them so.

The first section is of normal length, thirty-two measures. The second, in F, is equally enjoyable: its melody is generally in a lower range than that of the first section. In measure two, the right hand chords on the second and third beats, are to be played rather softly: they are not part of the melodic line. The same effect is then repeated. Later, however, similar chords actually do form part of the melodic line, and must receive the normal volume of tone. Don't be economical of your fingers: use all ten, and not just seven or eight.

How close to the piano do you sit? It is just as bad to be too near as to be too far off; and you should have your teacher decide what is best for your particular needs, since correct location has an immense lot to do with good performance.

Old Fashioned Dance, by Richard Krentzlin.

The style of the *Old Fashioned Dance* is delightfully antique, and what is known as "modern" the first theme is especially characteristic. Don't slow down when the E minor period commences and the left hand has the runs.

In several measures of the E minor section the left hand plays the ascending form of the melodic scales of E minor and A minor. This "melodic minor" is a highly useful scale: it is being introduced continually into pieces, either in part or complete.

See the brilliant four-hand number, *Grand Valse Brillante*, by this same composer, which appears in this issue.

Dansons la Valse, by Louis Victor Saar.

The title really means, "Let's Dance the Waltz."

A biography of Mr. Saar appeared on page 779 of the October, 1927, ETUDE. Mr. Saar lives in Chicago, where he is very prominent as a pianist, teacher, and composer. He has won more prizes with his writings than nearly any other composer, a fact which speaks for itself.

The present composition is a waltz; a sophisticated one, certainly, but still not lacking the spontaneity and appeal of which much that is sophisticated is devoid. It is obviously chromatic—there are lots of extra accidentals have been used—the purpose having been to give the piece all the bright color possible.

The first section is seventeen measures long, instead of the usual sixteen. The Coda is but five measures.

The measures just preceding the return of the first theme are especially effective and not hard to play.

La Coquette, by Frederick Albert Hoschke.

Here is a very active and cheerful intermezzo, by a well-known Maryland composer and organist. In measure five the right hand is *staccato* throughout, but in measure six the first two notes are slurred and are not *staccato*. This difference must be emphasized.

In measures seventeen and eighteen observe the alternation of *mezzoforte* (*mf*) and *pianissimo* (*pp*).

The middle section is in B minor, and its theme is closely spaced as compared with the wide-spread first theme. Mr. Hoschke handles his material—which is good—with great skill. Note the strong climax in the middle section, which is followed by a *diminuendo*.

One more thing: it is important to play this piece in the *rubato* style, first, because the composer specifically requests this, and next because you are picturing by your playing a coquette, a lady full of whims and fancies.

Mexican Rhapsody, by Harl McDonald.

Mr. McDonald was born near Boulder, Colorado, in 1899. He received his musical training under noted teachers such as Ganz, Carreño, Steeb and Ernest Douglas, eventually making successful appearances in Europe and America, as pianist. His compositions include a piano concerto, a mass, a symphonic fantasy, a suite for string quartet, and many other interesting items. At present Mr. McDonald is the head of the department of musical composition at the University of Pennsylvania, in Philadelphia.

This *Mexican Rhapsody* is indeed both rhapsodic and Mexican, the first condition being not so hard to accomplish, but the second requiring both knowledge of Mexico and a good deal of musical talent. It is in the same masculine style as most of McDonald's work, and also has the thinness of texture (that is, the minimum number of notes to accomplish the purpose) characteristic of this composer.

The lovely tango in the middle of the rhapsody will linger long in the mind; it is worthy of men like Granados and Albeniz.

Berceuse, by A. Spendiarow.

Alexander Spendiarow, noted Russian composer, was born in 1871, one year before his countryman and fellow musician, Alexander Scriabin. He has written much excellent piano music which has enjoyed popularity in Europe. This present composition, a lullaby, wins our unreserved approval: its themes are good ones; its form pleasing and clear, and withal it has about it a finesse which is not always noticeable in the piano writings of the Russians. The insistence on a little-moving bass part gives the correctly slumberous atmosphere. Here is the analysis of the piece:

Section A: 16 measures in A-flat
Section A': 16 measures, theme of Section A being transposed up an octave and an arpeggiated accompaniment added.
Section B: 24 measures in A-flat minor
Section A: as before
Section A': as before
Coda: 8 measures

In the Coda you will see the direction *morendo*, which means, growing softer and slower till you reach the end. *Tre corde* means to release the soft pedal; *una corda*, to depress this pedal.

Passepied, by Léo Delibes.

LÉO DELIBES

Delibes was born in St. Germain-du-Val, in 1836, and died in Paris in 1891. After completing the customary strict training in music, he commenced writing operettas. Later he was chosen Second Chorus Director of the Grand Opéra, and, during his incumbency, he wrote several excellent ballet pieces, of which "Sylvia" and "Coppelia" proved exceptionally liked. Delibes's grand opera, "Lakmé," still holds the boards. When the play called "Le Roi s'Amuse" was revived, Delibes composed incidental music for it, and one of the most famous numbers of the set is this *Passepied*. A passepied—pronounced *pass-pee-ay* is a sort of lively minuet; it is thought to have originated in Brittany.

The sustained G in measures 5-7 is most effective. Similarly, in measures 9-12, the E-flat. Measures 15 and 16 should be played right up to time, being careful to have the left hand make the *crescendo* and *decrescendo* indicated.

The middle section is in A-flat. Notice that the right hand now has the motion and the almost continued *staccato* which the left had previously.

We cannot recommend this number too heartily. Its themes are perennially entrancing, and must be played as lightly as possible. For the C minor section the left hand must play as evenly as clockwork. The accenting as marked in the middle section is imperative.

Memory Moon, by Gordon Balch Nevin.

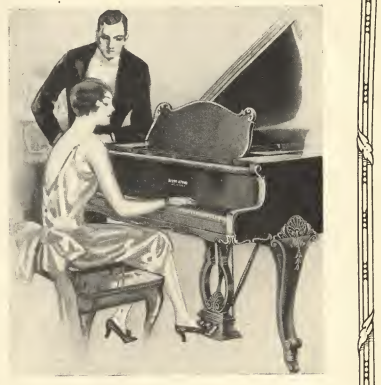
It seems to us that *Memory Moon*—with its fine poem by the composer's sister—is the most spontaneous and original song Mr. Nevin has yet written. It has an infectious swing that carries it along in excellent shape and wafts it surely into our hearts.

Accent "yearn" in the word "yearning," and try to get the right timbre (tone color) and facial expression to delineate the word.

Notice the pleasing harmonic scheme of the accompaniment.

(*Continued on page 143*)

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

The SINGER'S ETUDE

Edited for February by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Thoughts About Placing

By FREDERICK W. WODELL

WITH THE BREATH under control and the vocal instrument free from rigidity, we have the primary conditions for the correct generation of tone at the vocal cords and for the extending of tonal vibrations in every direction, wherever there are open spaces, from the vocal cords upward. Upon the foundation of breath control and the responsive freedom of the parts the student can build.

The next step is to acquire skill in the development of power and of compass and in general in the management of the vocal instrument for the purposes of artistic song. Power of voice is secured as much, or more, through the use of resonance resources as through the increase of breath pressure.

A source of added strength to the tone is to keep the larynx in close, not rigid contact with the spine as the larynx moves slightly up and down in the neck with each change of pitch or vowel or both. Thereby the vibrations of the larynx communicate themselves to the bony structure, thus adding to the agitation of the air in the resonance spaces in the mouth, face and head. However, this is not to be attempted directly and locally.

Indirect Devices

THERE ARE certain devices which assist in "placing" the various parts of the vocal instrument in conditions and positions favorable to the correct generation of tone, to the fuller development of resonance, and, through these, to greater power of voice. One of these is the use of the natural smile on the middle and upper tones of the voice, widening as the pitch rises. Another is the voluntary centering of tonal vibration in the face, more especially on the middle and upper ranges of the man's voice and on the lower and middle ranges of the woman's voice.

Next, on the vowel on all pitches in all voices, there is the conscious placement of the same sensation behind the upper front teeth. Then, too, there is the conscious directing in the upper range of the woman's voice, of the sensation of tonal vibration, as if reflected from the upper front mouth into the upper back head, there rising and falling with the pitch.

The vowels *E* (feet) and *OO* (food) done with controlled breath and without rigidity of parts involved are naturally the most "forward" vowels for sensation in the upper front mouth. Through their use the student can most quickly be brought to feel what is meant by tone being thrown forward in the mouth.

The consonants *Z, TH* (then) and *ZH* (azure), if done with controlled breath and without rigidity of parts, may be used in first study preceding and joined without break in the sound to a following vowel, thus assisting the student in "getting the tone forward." It is possible to use this device wrongly, by endeavoring to "push" or "blow" the tone upon the upper front teeth. Instantly a condition of rigidity appears and the device becomes a source of injury rather than of benefit.

The consonants *M, N* and *Ng* are elements of language which should be sounded naturally on a controlled breath, without rigidity of the muscle under the chin and without downward pressure upon the jawbone. If these points are well noted, and also that of joining each consonant to the following vowel without break, the student will be assisted in securing an advantageous condition and position of the parts involved, particularly the larynx, and in making a fuller use of the resonance spaces of the nose and face.

The Initial Vowel

AS MANY words begin with a vowel, it is a mistake to dwell too long upon the practice of prefixing a consonant to a vowel in study for the acquisition of the power to begin a tone correctly. It is advantageous, however, through the use of the consonants already mentioned, to develop in the student a consciousness of the sensation of tonal vibration in the upper front mouth, nose and face.

Later in the course of study the student may be encouraged to will that the sensation of vibration appear with the vowel and that it appear with the same kind of breath control and direction of the tone-waves (down through both nostrils and along the roof of the mouth to the upper front teeth, for the combined facial and mouth resonance) *as though the consonants were being used but without actually sounding them before the vowel.*

For instance, in the case of the use of *Z* for "placing" in the upper front mouth (mouth resonance), the Z can be sounded and blended or merged without break into the following vowel. The pupil can then be instructed to observe closely the point at which the vibration in his upper front mouth is strongest, to stop the tone by withholding breath an instant and to will the reappearance on the vowel alone of the tone (as if it had never ceased) and of the vibratory sensation on the same breath and at exactly the same point in the mouth. By this exercise the student becomes conscious of his power to will the tone to begin in its proper "placement" without the aid of the preliminary consonant. This is the point aimed at.

Success in this work depends upon the student's ability to concentrate upon the willing of the reappearance of the sensation of tonal vibration at the desired point in the mouth and equally upon his power to stop the tone and begin it again without moving his lips, tongue or jaw in the least from the position first had on the vowel and upon being able to *retain control of the breath throughout.*

Closure of the Throat

IF THE TONE is stopped through a "closure" of the throat the position of the parts for the vowel is altered and the control of the breath lost. There is then nothing for it but to take a new breath, begin again and stop the tone by *withholding the breath,* with the aid of the inhaling muscles, without the slightest change of the position of the parts for the vowel.

For "combined placement" in the face and upper front mouth (tonal vibration being centered at the bridge of the nose and upper front mouth), involving facial and mouth resonance the student is asked to use the consonants *M* or *N* or the diphthong *Ng*, with a soft, short puff of controlled breath before each consonant. This is followed immediately and without cessation of sound by the vowel formed in the upper front mouth.

The sensation of the location of tonal vibration in the *face* is to remain *throughout,* though it will be weaker when the mouth resonance on the vowel is brought in. The vowel, under these circumstances, can and must be sounded without "nasality." There is to be a *feeling* of tonal vibration in the nose and along the cheekbones, but no "nasality," in the true sense of the term, in the tone.

By this combined resonance the tone is enriched, and there is an increase in carrying power and volume. Singing with this combined facial and mouth resonance is by some called "singing on the tone-line."

When this "combined placement" is rightly done, and the sensation of tonal vibration located in the face is retained, conditions and positions of the parts for correct tone generation and resonance are secured indirectly. No matter how many and rapid may be the changes of syllable or pitch or both, the flow of tone is free and continuous.

Later the student finds himself able to will the "combined placement" on the vowel without actually singing the preliminary consonant, and when singing words beginning with consonants other than *M, N,* and *Ng.*

Lessening of Vibration

THE "COMBINED placement" is used by all voices at all pitches, with one exception. In the woman's voice, as the pitch rises, approaching the upper part of her range, the sensation of vibration gradually becomes less intense at the bridge of the nose and upper front teeth and moves backward along cheekbones and teeth. Finally, on entering the highest range of her tones, it disappears from the face and is felt behind the top of the ear in the upper back head. Here it rises and falls, following the curve of the skull, with each upward and downward semitone (like running up and down the keys of a pianoforte). At the same time the sensation of tonal vibration in the upper front mouth becomes relatively weaker and is spread farther back in the upper mouth, as the pitch of the "head tone" becomes higher.

Attention is again called to the fact that all positions and adjustments of the parts involved in tone production and singing are best brought about by "indirection." A local, direct attempt to hold lips, tongue, palate, larynx or jaw in a given position carries with it a danger of wrong-doing and over-doing and thus of introducing rigidity and consequent failure.

An instance of working by "indirection" would be to direct the student to "raise the upper lip" and ask that he "smile with the eyes and put a "smile into the sound." A real smile in the eyes will bring an unconscious raising of the upper lip. A sensation as of the location of tonal vibration, called "placing the tone," has been a point in the teaching of the Masters for many years. It is of real advantage in teaching and study.

However, in the last analysis the decision as to success in the use of the voice must rest upon the quality of the tone emitted and for this is required complete ease at the throat.

The First Vocal Lesson

By HOMER HENLEY

PART III

Singing The Vowels

NOW WE MUST proceed to demonstrating the vowel sounds and the manner of their formation. I classify them as follows: open sounds, *Ah* and *Aa*; covered sounds, *Oo, Oh, Aw*; dental sounds, *E, Ih, Eh, A*; neutral sound, *Uh.* But this list includes what I term the primary vowel sounds, and in later lessons we shall deal with the by-products or auxiliary sounds, such as *Oo* as in *hood,* the singing consonants, *L, M, N, R, V, W, Y, Z,* and the buzzes, *Th* and *Zh.*

The open sounds are *Ah,* as in father, and *Aa,* as in hat. Let us sing a little up-and-down scale of five notes, from C to G, second line, on *Ah.* Now, jaws separated about a thumb's-breath, tongue-tip resting lightly against the lower front teeth, and just the suspicion of a smile. Not a silly grin, mind! Only the very dawning of a smile—a rumor of something pleasant. Right. Now lean forward a bit, just enough to have your chin ahead of the forward foot. So! That loosens the points of the shoulders and puts your breath-pressure where it is needed, at the breast-bone and the diaphragm. Mind you breathe outward (sideways), *not* upward.

Now sing *Ah* again, up and down the little scale on one long note. Very well. Next is *Aa,* which is, after all, only a very bright *Ah* (this fact is useful to remember) sung, also, with exactly the same mouth and tongue position. Those were open sounds. The covered sounds are *Oo* as in *shoe, Oh* as in *so,* and *Aw* as in *saw.* We find these sounds covered even in ordinary speech; but in song, since the sound is prolonged, they are still more covered. The jaw should be dropped in these sounds and the lips employed to model them, for you need to keep in mind

(*Continued on page 127*)

A Song Parable

By SOPHIE LAMMERT

A SINGER and a song are like a housekeeper and a piece of meat. One housewife will go to market to buy meat for dinner. She sees some cheaper cuts of meat but thinks, "Those will not do. I must buy an expensive cut." She buys an expensive cut and, without careful seasoning, puts it on to cook.

Another housewife goes to market and likewise sees two cuts of meat. She, however, sees possibilities in the cheaper cut, buys it, takes it home, cuts it up fine, adds a little onion, a little seasoning and makes a glorified hash of it.

Just so a singer may take a beautiful song and sing it carelessly, or he may take a simple song and so study it as to make of it glorified music.

The Open Throat

By JOHN C. WILCOX

THE "open throat" for vocalization is not a *stretched throat.* The soft-palate (back roof of mouth) should never be *consciously* raised; nor the back of the tongue *held* in a low position. When one "drinks in" the breath gently through the mouth the throat will open sufficiently to relieve a usually tenacious habit of muscular constraint.—From "Vocal Guide for Song and Speech."

First Vocal Lesson

By HOMER HENLEY

PART III

(*Continued from page 126*)

that the lips are the painters of the tone and that they color the voice more than any other medium.

In the dental sounds the tongue-tip rests again against the lower front teeth as in the open sounds. There is the same dawning of a smile and the upper lip should be curled agreeably upward to show the teeth. These sounds are *E* as in *meal, Ih* as in *mill, Eh* as in *met,* and *A* as in *may.* The last vowel-division contains but one sound, and there is no definite position of the mouth associated with it, because of its rudimentary and almost uncouth lack of form or shaping. I therefore call it the neutral sound. Its name is *Uh,* and it is sounded as in the word *up* or *love* or *above.* Actually it has its residence in the front part of the dome of the mouth, in a little hollow just above the roots of the upper front teeth. It is a hybrid sound between *Aw* and *Ah,* but a very characteristic one.

These four groups are the sounds on which I base all the work of my pupils. It is important to have them mastered in both mouth and ear in easy and unforced emission, for on them depends, in the extent of at least one half, the future of your singing. At this point I will repeat that phrase which I used in the beginning of this lesson and which, God willing, I shall repeat to you a thousand times again. "He who knows how to breathe (rightly) and how to pronounce (beautifully) knows well how to sing."

One last thought I shall give you, as a sort of stirrup-cup to the lesson. Always keep steadfastly in mind that the freedom of the voice depends upon the freedom of the throat and neck-region. And mark this admonition well! If the abdomen is protruded in breathing and the shoulders raised, then be sure that the throat will be automatically constricted. But, if the abdomen be somewhat retracted and the shoulders held down and back in an easy, soldiery carriage, then the throat and neck region will almost inevitably be comfortable and free."

Farewell to the Greasy-Haired Professor

THE DAY of the unkempt, greasy-locked, shiftless, money-borrowing teacher of singing is past. Teachers of singing, today, are alert and competent business men who conduct their business along progressive lines thoroughly abreast with the times. Following this modern thought, the young teacher should model his procedure accordingly. He should dress quietly and conservatively, yet keep pace with the mode. His garments and person should be immaculate, and his studio should reflect the precision of his mind. A studio is really a business office as well as the abode of art, and it should be invested with an orderly and detached air which need not conflict either with comfort or the artistic atmosphere.

The use of fresh and well-considered printing and stationery is an important item in modern studio equipment. Fresh flowers in some amount are almost imperative—nothing so quickly and favorably impresses the pupil. Whether the studio be in a home or in a business building, the door must never be locked for any purpose whatsoever during teaching hours. The singing teacher, male or female, must be as far above suspicion as was Caesar's wife.

The young teacher must assiduously practice the art of dismissing pupils, after their lesson, with suavity and expedition, yet without causing offense. It is a nice art and a delicate one—and it is indispensable in the cases of those indecisive lingerers, who do not know how to go and eternally linger about over the time of the next lesson-period. It is unwise for the young teacher to buckle up music-cases, help on with wraps, or hold doors for pupils. Slight as these things are, inseparable as they may seem from ordinary courtesy, they yet lower the teacher's morale and prestige with the student, for the very good reason that the teacher, to preserve his aloofness, must never wholly appear as an ordinary person. This is a subtle psychology, but one thoroughly familiar to and practiced by every keen teacher of long experience. In line with this thought it will be equally wise for the young teacher to guard against letting down the bars of reserve in social hours either in pupils' homes or in public places.

I have set down here in detail much that is usually left to the young teacher to discover for himself. But I believe that, in too many cases, such experience has been too deeply bought; for, to my knowledge, many a young teacher of voice has encountered failure and sometimes disaster by reason of the lack of any criteria for his guidance. It has seemed to me that it is not only the duty, but also the privilege of the veteran teacher of our beautiful art to speak the heartening word, to lend from his experience and wisdom, and to be ever ready with the helping hand for the young teacher of the art of singing.

The ORGANIST'S ETUDE

Edited for February by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Interpreting Organ Music and Anthems on Two-Manual Organs

By EDWIN HALL PIERCE

PART I

ASSUMING that the subject of this article has reference to dealing cleverly and artistically with the powers and limitations of two-manual organs as compared with the larger three and four-manual instruments, we would first of all remark that the most obvious and logical procedure, at first sight, is to choose such music as makes no imperative demand for more than two manuals and pedal. Were one a conductor of, say, a male choral society, he would not think of filling his library with compositions for mixed voices, nor would a string quartet invest largely in compositions for grand orchestra. This comparison, however, is a little extreme, I admit, for in a great majority of cases it is actually possible to perform on a two-manual organ music composed and registrated for three or four manuals, though not always so conveniently, and sometimes at the expense of a slight loss of some intended effect.

The Repertoire

SUPPOSING, however, that one should frankly renounce the possibility of adapting three or four-manual organ music to two manuals, there still remains a very large and worthy repertoire. In the whole of Bach's works there is not a single piece which absolutely demands more than two manuals for proper performance. Mendelssohn's organ sonatas, though they appear in a certain American edition registrated for three manuals, were originally noted by the composer for two manuals, and so appear in Peters' edition. Rinck's Postludes (in the third book of his "Organ School")—not exactly works of Olympic grandeur, but well written for the organ and very useful for church purposes—call for only two manuals, and there are numerous collections of organ music, both originals and arrangements, which have been made expressly for the purpose of these smaller instruments.

In general it may be truly said that any organ composition which depends for its effect on its purely musical content rather than on peculiar effects of tone color may be worthily interpreted on two manuals as well as on three or four. This is not to admit, however, that no striking or varied effects of tone color may be produced from two manuals, if only they are not too intricate in their nature nor changed in too sudden and repeated variety. Later in this article I shall enumerate a short but suggestive list of modern organ pieces which happen to fall within the scope of two manuals, and which introduce various characteristic tone color effects.

Overcoming Limitations

AS EVERY organist knows, the object of having a plurality of manuals on an organ is (a) to obtain a sudden change of power, of tone-color, or both, without the interruption of changing stops; (b) to be able to employ two, in some cases even three, varieties of tone color simultaneously, in order to bring out the individuality of certain themes or motifs. The case of a "melody and accompaniment" is one of the most common.

Now in its simpler form this need is already provided for in a two-manual organ. Such stops as the melodia, the dulciana, or both, may furnish an accompaniment on the great for a reed melody on the swell, or a light string tone on the swell may furnish an accompaniment for melodia or other flute-toned stop on the great. In some cases a reed accompaniment on the swell may support a melody on the open diapason, great, or even on a flute, if the reed is a very light one. In cases where the great is not in a swell-box, and it is considered more important to have "expression" than to preserve the full characteristic tone color of a solo on the great, the swell to great coupler may be used.

The chief embarrassment arises when, in the course of a solo (with accompaniment on the other manual) or suddenly at its close, full organ is called for. On a three-manual instrument the melody and accompaniment probably would have been on the swell and choir, leaving the great free for this emergency, whereas on the two-manual the great must suddenly assume a new function calling for a considerable addition of stops, to be followed soon, in many cases, by an equally sudden and inconvenient return to the original registration.

Meeting Difficulties

THE MANNER in which this emergency may be met differs with individual instruments. If there are combination pistons, one of them may be previously set for a full great, while another is set for the particular solo stop or accompaniment stops in use, and these pistons may be employed at the needed time; if there are *ff* and *p* combination pedals, as in most of the tracker action organs, these may be used; if there is a sforzando pedal or piston (usually reversible), this may answer the purpose, though this may give a more violent contrast of power than is desired; if the organ is a *very* small one (say four or five stops on each manual), it will be possible even to effect a sufficiently prompt change by manipulating the stops directly by hand.

There still remains one possibility which the present writer has found of great service and which he has been surprised to find is unknown to many organists—a certain particular use of the crescendo pedal. The ordinary use of this pedal, it is true, to produce a crescendo (as its name would imply), is highly inartistic, as its actual effect is to add stops one at a time in a previously-designed succession, but with no relation to the rhythm of the composition or to the spots at which such addition might be properly made; hence fastidious organists are very commonly inclined to let it severely alone.

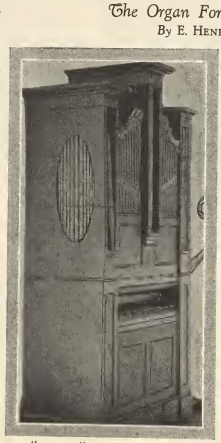
I think, however, that the manner of use which I am about to describe is not open to this criticism. I use it in place of the sforzando pedal, in cases where the latter would produce too violent a contrast in power, applying it suddenly, but stopping short of its full *ff*. With a little practice one may learn to press it *just far enough* to produce the desired amount of power; to close it again completely when the proper moment arrives, thus leaving the original combination set by the stops, is a simple matter still. Of course, one should apply it at some slight break in the phrase—never while a note or chord is being sustained—and remember that if the pedals are being employed, the pedal registration as influenced by the crescendo balances properly with the great, but with no other manual.

—*Courtesy of The Diapason.*

(Part II of this valuable article will appear in the March ETUDE.)

The Organ Ford Couldn't Buy

By E. HENRY EVERSHAM



THE "CLOYNE" ORGAN AT PORTSMOUTH

IN THE historic old Christian church of Portsmouth, Rhode Island, is an organ of primitive design which Henry Ford's billions of wealth could not purchase.

Interesting, is it not?

So is the history of this organ which is believed to be the one given by the Lord Bishop of Cloyne, Ireland, to Trinity Church of Newport, in 1733. When that church was able later to buy a better instrument, this one was presented to the Portsmouth congregation.

In his search for American historical relics, for his museum at Dearborn, Michigan, Mr. Ford's attention was called to this organ, that had long been stored in the Portsmouth church. Which fired the zeal of Bishop Darlington, of Pennsylvania, John Nicholas Brown and ex-Governor R. Livingston Beechman, of Rhode Island, to save the instrument for their church. Which only proves that bishops are good for something besides bossing preachers. For did not Bishop Berry of Philadelphia lead the movement which influenced the interstate bridge commission to swing the twenty-three-million-dollar Delaware River Bridge from its originally intended place of abutment so that St. George's, the oldest Methodist Church in the world, was saved to posterity? And so music, the mouthpiece of sentiment, is coming into her earthly kingdom.

How Voices Were Distributed During the Sixteenth Century

By C. W. W.

IN CHOIRS or mixed choruses we have the four parts—soprano, alto, tenor and bass. Most of us take for granted that the soprano carries the melody. Had it ever occurred to you that any other voice ever sang the melody?

The following amusing stanzas describe the manner in which voices in the sixteenth century were selected for the different parts. Singers of the present day will enjoy knowing just how it was done.

Soprano

"Ye little youths and maidens neat,
We want your voices high and sweet.
Your study to the discant bring,
The only part that you should sing.

Alto

"The alto suits to nice young men
Who can sing up and down again.
This surely is the alto's way,
So study at it every day.

Tenor

"In middle parts are all my arts,
The holder of the other parts.
They lean on me through all the song,
Else all the music would go wrong.

Bass

"My station is a lower lot.
He who to middle age hath got,
And groweth like a bear so hoarse,
Why, let him sing the bass, of course."

It will be noticed that, contrary to the present custom, the tenors were given the melody.

"We should see to it that the pleasures and luxuries which come to the average business man and the respect shown him by the community because of the success he has attained in that business are not denied the organ profession."

—RALPH KINDER.

Three Fundamental Points in Organ Pedalling

By EDWARD G. MEAD

ONE OF THE first problems facing the beginning organ student is that of knowing how to play the pedals efficiently. This problem presents itself very early in organ study; in fact it should be introduced as soon as the student has acquired a practical knowledge of the fundamental principles of manual technic on the organ.

The first point in organ pedalling is that the pedal key must always be depressed by the foot acting from the ankle joint. Recently a young lady who plays well several of the *Preludes* and *Fugues* from the "Well Tempered Clavichord" came to me to begin the study of the organ. I assigned her manual exercises which she played well in the first two lessons. I then gave her exercises for the pedal, showing her how they should be played.

Ankle Efficiency

AT THE NEXT lesson I found that she was playing the pedal keys by using her lower limbs, moving from the hips, instead of her feet, moving from the ankles. I pointed out that this clumsy way of playing was mechanically inefficient, since more energy was expended than was needed to accomplish the work desired. When I further demonstrated to her the mechanical superiority of pedalling with the foot moving from the ankle joint she became convinced of the efficiency of this method.

The second point in pedal playing is the position of the foot upon the white key. Finding that my pupil was putting her foot too far back upon the white key, I told her that the foot should be so placed upon the key that the tip of the toe would be about one inch from the edge of the black key. I explained to her that two advantages are derived from this position. First, the foot can move easily from a white key to its corresponding sharp or flat key. Second, the white key which, mechanically, is a third class lever, can be the more easily acted upon the farther away the point of application of the toe is from the fulcrum.

Key Depression

THE THIRD POINT concerns the manner of depression of the key. I explained to my pupil that two factors are involved—*distance* and *speed*. In order to get the full amount of tone from each of the pedal pipes, the key must always be pushed down until it touches its key bed, since some pipes do not speak until the key has travelled nearly all of its distance. In order to secure prompt speech of the pipes, the key must also be depressed as quickly as possible; otherwise the effect of the attack will be ragged, lacking in crispness of rhythm.

The importance of mastering these essential points in a pedal technic cannot be over-estimated, for one's general efficiency in organ playing depends in no small degree upon one's carefully acquired ability to play the pedal keys properly both as to position and attack.

The Audience and "Chorales"

By PERCY SHAUL HALLETT

PERHAPS one of the most important points to consider is the attitude of the public to the chorale prelude, and my observation senses a distinct and encouraging, almost a surprising, appreciation of this art form. This may be due partly to the flexibility of form which is applied to the preludes and to the great range of emotion which they carry. "O man, Bewail Thy Fearful Sin," "Glory to God in the Highest," "Out of Deep Need I Cry Unto Thee" may be cited as examples of contrasting sentiments, but this merely scratches the surface, as they run the whole gamut of human emotion, and appeal to a man's better self; for, as Milton says, they "Bring all heaven before mine eyes." —*The Diapason.*

A Contest of Church Choirs

TO THE ETUDE:

In connection with the rural school, that is, small town school, contests now common throughout the country an idea was conceived that small town churches might have their standard of music raised should an opportunity be given their choirs to compete.

So this year enough interest was aroused in Sedgwick county to result in five well-trained choirs entering in competition. They sang a three-part arrangement of *Sanctus* from the "St. Cecilia Mass." The choirs ranged from nine to twenty-five voices, the choir of nine voices getting first place. The award of fifteen dollars in gold was presented by the Wichita Musical Club.

Not because this choir happened to be my own but because the idea is so very splendid and inspirational, as well as workable, I thought perhaps THE ETUDE might like to make some slight mention of it.

MAE M. ELLIOTT.

"Church music in America has had a great handicap in its origin with the early Puritan settlers. These seekers after religious liberty brought to America no favorable tunes for use in their simple services. At the close of the seventeenth century the number had decreased to just five. Original composition took impetus with the crude work of the uncouth Billings. Our advance during the last century may be summed up with the mention of three names—Lowell Mason, Dudley Buck and Horatio Parker."

ROWLAND W. DUNHAM.

"THE greatest enemy to progress is the bad hymn-tune, because it is always with us, and has become endeared to many by cherished memories. It must be fought with its own weapons."—*The Music Bulletin.*

"Nothing is finer than that the boy or girl loving the organ and its music, but unable to afford the fee of the teacher, be given every possible assistance, and that the public be educated to appreciate and love all that we have found to appreciate and love in the king of instruments."

—RALPH KINDER.

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS.
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please give the specifications for the standard organ pedal-board? Also kindly name the compass under which the second d-natural of the pedal board should be placed. —B. W.

A. The following are the measurements of the pedal-board known as the A. G. O. Willis Pedal-Board.

Width of pedal keys, 7/8 in.
Distance on centers, 2 1/4 in.
Height of sharps above naturals, 1 1/4 in.
Dip of sharps, 1/8 in.
Horizontal radius of points of pedal sharps, 8 ft., 6 in.
Radius of concavity to surface of natural keys, 8 ft., 6 in.

The second d-natural pedal key should be placed under the middle d-natural of the manual keys.

Q. Will you please tell me where, in pedal playing, the right foot takes up the work of the left foot, as in a scale? Will you please describe the diminished seventh chords? —J. B. A.

A. There is no set point of limit for use of right or left foot. We would suggest that you accure a set of scales for the pedals. They will be found in either of the following books: "Master Studies for the Organ," by Nilcarl or "Studies in Pedal-playing," by Nilson.

A diminished seventh chord is one in which the interval is a half-note less than a minor seventh. For instance

Ex.1

having a minor seventh, when altered to

Ex.2

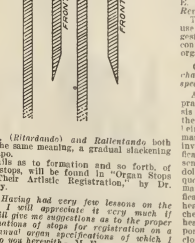
becomes a chord of the diminished seventh.

Q. I am very fond of music and would like to play the organ. I am classed in the fourth grade at the piano. In my High School Course I have studied Musical Theory and am now studying Harmony. Do you advise me to continue piano lessons, and, if so, what exercises or methods would be helpful in later study of the organ?—G. P. L.

A. If you have sufficient finger technique with a good legato, we see no reason why you should not take up the study of organ when you feel inclined to do so. We should advise, however, that you continue your piano study if possible. In any event continue diligent piano practice as it is a valuable factor in finger facility on the organ. Any works that tend to develop your piano technic will be suitable for your future piano study and practice.

Q. What is the difference between a Claribella and a Melodia? What is the difference between Ritard, and Rallentando?—C. H. F.

A. The Melodia is a little harder in tone quality than the Claribella which has a little more fundamental tone and is a little more fluty in character. The Melodia pipes have an inverted mouth, as in the following illustration:



Ritard, (Ritardando) and Rallentando both have the same meaning, a gradual slackening in tempo.

Details as to formation and so forth, of these stops, will be found in "Organ Stops and Their Artistic Registration," by Dr. Audsley.

Q. Having had very few lessons on the organ, I will appreciate it very much if you will give me suggestions as to the proper combinations of stops for registration on a two-manual organ specifications of which I send to you herewith.—M. F.

A. The combinations available on your specification are too numerous to include in this column, and we would advise your experimenting with different combinations of stops and noting the effects. We suggest a few. For Solo effects, Swell Oboe and Tremolo might be used with accompaniment on Great Organ. Diapasons, also Pedal Lieblich Gedeckt and Great to Pedal. The Oboe solo combination may be augmented by the addition of the Swell 4' Flute, or the Swell Gedeckt 8', or the Salicional and Vox Celeste. Another solo effect might be, Great Melodia, with accompaniment on Swell Salicional and Vox Celeste. Pedal Lieblich Gedeckt and Swell to Pedal. Many other combinations are available, for instance, Two or three: Swell Gedeckt and Flute 4'; Swell Bourdon and Flute 4'; Swell Aeoline with Swell 16' and Swell 4' couplers.

Other combinations may be found by experimenting as we have suggested.

Q. Several times the Organ Department has answered questions regarding periodicals of interest to organists, but their various "specialties," that is, the places to which these magazines give most promise, were not explained. I am acquainted with The Diapason, but I should like very much if you would name some more magazines which deal with topics of interest to a student, explain the peculiarities of an organ and contain articles on how the different devices peculiar to the instrument may be best utilized.—O. F.

A. We would suggest your adding to your list of magazines "The American Organist," which sometimes has discussions of matters pertaining to the instrument.

Q. I am fifteen years of age and have studied piano nine years. In one year I expect to go to college, but it is my ambition to be a theatre organist. Should I take up this study? If so what college or institute would you suggest?—M. C.

A. On account of the advent of Vitaphones, Talking Movies and so forth, we cannot predict the future of the theater organist, and it is difficult to advise you as to the desirability of his taking up the study of the organ from the standpoint of the theater. The reception of the public to these new devices is still a question, and it may be some time before we can judge the probable results to theater organist and orchestras. If you wish to learn to play the organ for church or concert work we see no reason why you should not take up the study, provided you have facile finger technic as a result of your piano studies. We presume you will wish to study near your home, and, if you decide to take up the work, we suggest that you communicate with the following schools: Chicago Musical College, 60 E. VanBuren Street, Chicago, Illinois; American Conservatory of Music, 571 Kimball Hall, Chicago, Illinois; Sherwood Music School, Pine Arts Building, 410 So. Michigan Ave., Chicago, Illinois.

Q. Are the organ composers named herein (see "answers") of any special merit, and have they any pieces that are useful for study? Who are some organ composers whose compositions are used most now?—L. S.

A. The following compositions are included among the composers you name, and you might investigate them for your purpose: N. Amani, *Ostinato* (transcription), *Elegy in F Sharp Minor* (unsurpassed); George Burdett, *Wedding Song, Ascription, Prelude Heroic, Idylle, Prelude in B Flat, Processional March, Postlude, Invocation, Cortege de Fete, Receive Religious, Meditations,* postludes and so forth; Wm. Faulkes; Henry Holden Huss *Andante Religieux*; Cedric Lemont, *Lotus Flower* (arrangement) *Drowsy Afternoon* (arrangement), *Tendrest* (arrangement), *At the Window* (arrangement), *Romance in F Minor* (unsurpassed), *Elegie, Idyll, Morceau de Concert, Cantilena, Fantasia in F minor, Pastoral, Greeting*; A. E. Ward, *Humoresque, Solitude, Woodland Reverie, Reminiscence.*

The Organ composers whose works are in use now include a large number, and we suggest that you peruse the programs published continuously in the magazines devoted to the organ.

Q. Will you kindly name necessary changes in the four manual theater organ specification enclosed?—INQUIRER.

A. The specification sent is not a very practical one for theater use, and the small six sheet given below is suggested by one of the leading builders of theater organs as being preferable to the one sent. The additional scheme would be considered a better investment at the same cost as that of specification of four-manual instrument which you sent. It would cost about three thousand dollars additional to make the specification quoted in the analysis sheet sent into a four manual instrument. To make up your specification from the analysis sheet, make four headings, "Pedal," "Accompaniment," "Orchestral" and "Solo," and place under each heading the stops appearing in the corresponding column in the analysis sheet. Give a close examination to the analysis sheet appearing herewith and note the different headings:

(Continued on page 144)

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 105)

Arriving at the 2/4 time (third measure after Fig. 7) there is an increase in the instrumentation, the theme being taken by the 1st Bb clarinet, also clarinet and horn in octaves. The development proper begins at the succeeding 2/4 movement (nine measures after Fig. 7) and continues up to Fig. 11. This section will require much study; it contains a liberal use of imitation and moves freely into distant keys, but returns to the principal key of Bb major at Fig. 11.

The semi-chromatic runs in thirty-second notes by flute, piccolo and clarinets, in the early part of this section, must be practiced slowly at first until they can be performed with certainty and smoothness. This applies also to the runs in imitation at Fig. 10. Whenever such rhythms as  or  occur, it signifies matter of importance which must be brought out clearly.

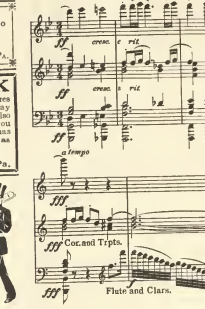
In the six measures preceding Fig. 10 the inner voices (oboe, 1st clarinet, baritone) must stand out prominently. From Fig. 10 to Fig. 11 a gradual increase from *mf* to *ff* must be worked out carefully, but sufficient reserve power must be retained to enable the band to attain at Fig. 12 a mighty *fff*. If great care is not exercised in the graduation of this crescendo the climax will be reached long before Fig. 12.

From Figs. 11 and 12 the entire band plays in a sustained and stately manner, the downward moving trumpets, answered by the upward moving horns, penetrating through the tonal mass. A slight *ritardando* in the three measures preceding Fig. 12 makes the climax more telling. Beginning at Fig. 12, the trumpets and horns answer each other with force and determination, while the woodwinds announce a theme somewhat similar to the one noted just before and after Fig. 4.

At Fig. 13 (fourth measure) fragments of the theme appear in the baritones, answered by the trumpets, while further on it appears in the woodwinds and is answered by three muted cornets. Two measures for oboe lead to a quiet pastoral passage in D major, in which woodwind and horns take turns in answering each other. Throughout this entire section (from Fig. 13 to seventh measure after 14) the harmonic support must be held down that the various solo voices may be heard distinctly.

This section is followed by a few measures of the English horn solo leading to Fig. 15, where a return is made to the quiet opening phrases of the introduction. The coda follows at Fig. 16. This is built over an organ point on B flat, and care must be taken to have all inner voices playing the quarter note figures brought out clearly. This applies also to the bassoons and kettle drums in the fourth and third measures from the close.

While this band composition offers a number of problems in solo and ensemble, they are not too great for a high school band of the proper size to master if patiently rehearsed by a competent conductor. That was my impression after conducting the work with but a few rehearsals at the National High School Orchestra and Band Camp at Interlochen, Michigan, last summer. I experienced a real thrill at hearing my work played so admirably by those enthusiastic young players.



MUSICAL EDUCATION IN THE HOME

(Continued from page 87)

type it is of wooden harmonica species but is much larger, of more extended range, and has a sound-box to each note. Its compass is five octaves extending upwards from A. A large, table-like frame, five or six feet in length, on legs, supports a graduated series of strips of hard and well-seasoned wood. Below each of these is fixed an oblong cedar box equally graduated in size. The box, which serves as a resonator, is entirely closed except at the top, but has a small hole covered with thin bladder at the lower end. The wooden note being struck with a drumstick has its vibrations increased by the resonator with the addition of a peculiar buzzing sound. The instrument which also bears another name, 'Zapotecano,' is to be played by four performers, each armed with a pair of drum-sticks varying in size and weight, the heads generally of soft crude indiarubbe.."

Our modern educators are making a much more simple instrument, called the marimba and suited to young children especially in rhythmic training. We have the xylophone with wooden bars and of recent years the metallophone, a similar instrument with metal bars. It is used extensively in the toy-rhythm bands. Grove speaks of the xylophone as the *strawfiddle*, and says, "it is described by Mendel in his Lexicon as a very ancient and widespread instrument, found principally among the Russians, Poles, and Tartars, consisting of a range of flat pieces of deal or glass, of an unfettled number, tuned to the scale, arranged on belts of straw and struck with two small hammers." When he is an expert upon the modern xylophone it is fascinating to watch the player, and to listen to the music as well. Virtuosos have raised the instrument from a "novelty" to a place of valve in the orchestra.

"The Marseillaise is worth a million men to France and music is not less essential to those the soldiers leave behind them. Instead of decrying music, the demagogues and others, whose hysteria or self-consciousness has distorted their vision and befuddled their brains, should urge the nation to make more music, to hold more concerts, to have more community singing—in short, to do everything that reasonably can be done to make America a singing nation.—THOMAS A. EDISON.

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Strings and Pegs

IN THE FIRST few years of violin playing the student runs into all kinds of difficulty in stringing his violin properly. The first requisite for a properly strung violin is that each string should be attached to its proper peg. The arrangement of the pegs is so simple that it seems incredible that any one should make a mistake in attaching the right string to the right peg. Yet we find that beginners and people who know little about the violin sometimes string the G string to the D peg, the D string to the G peg, the A string to the E peg or the E string to the A peg. It should hardly need to be said that the G string should be strung to the lower left peg, the D to the upper left, the E to the lower right and the A to the upper right peg. I have come across violins on which all the strings were strung to the wrong pegs.

The next requisite is for the string to be coiled on the peg, so that when the peg is turned away from the performer it tightens the string and raises the pitch. Again, it seems incredible that anyone should know so little about the violin as not to know which way the pegs should turn; but this happens, and not so seldom, either. I have had prospective pupils bring violins strung so that one, two, three and even all four pegs turn in the wrong direction. Remember that the peg must turn *away from the performer* to raise the pitch of the string, and *towards the performer* to lower the pitch.

We often speak of "screwing up" the pegs of the violin. This expression gives us a hint as to how the peg should turn to make the tone higher, that is, in the direction of a screw or gimlet as it is screwed into a piece of wood.

After the beginner has learned the right peg for each string and the proper direction to turn each peg, he must learn to use the correct strings. The wrong strings are being continually used by the inexperienced violin player, a gut D being used for a gut A, a gut A for a gut D, a gut E for a gut A or even a D, a G for a D, a gut G for a wire-wound G, a wire-wound G for an aluminum D, a gut A for a gut E. Also in using steel strings we find mistakes. Thus, a steel A will be used for a steel E or a steel D for a steel A. These mistakes sometimes happen through ignorance of the player, through the fact that the wrong string has been placed in the string envelope by the manufacturer, the dealer, or the pupil himself, or through the fact that the strings run larger than they should for the string required.

The Right String in the Right Place

IT IS HARDLY necessary to dwell on the great importance of having the right string in the right place. Suppose an attempt is made to use an A for an E. The A is thicker than the E, and the chances are that it will break in the attempt to screw it up a fifth higher. But if by any chance it can be got up to pitch, it is impossible to produce a good tone on it, and the string can hardly be played on. The same happens when a D string is used for an A.

Conversely, when a thinner string is used for a thicker, an E for an A or an A for a D, the string has not enough weight and yields too easily when the bow is drawn over it, giving a thin, scratchy, feeble, unsatisfactory sound.

Next we have to consider the slight differences in size which are met with in strings of the same class. This occurs most frequently in gut strings, as steel strings run more uniformly in size. In an average bundle of gut strings of the same kind, some will be slightly thicker than others. It is of great importance that a violin be strung with strings of the proper size, for every violin sounds best with strings of a certain thickness. Thus a violin with a very harsh, rough tone can often be improved by being strung with slightly thinner strings. To give its best possible tone throughout its compass, every violin should have each of its four strings of the size which has been proved by experiment to give the best tone in quality and resonance.

An experienced violinist can give a pretty good guess as to the size of strings giving the best results on his violin, but the beginner cannot possibly do so. However, it is best for neither the professional nor amateur to use guess-work, for in the string gauge, a little contrivance for measuring accurately the thickness of strings, we have a means of always selecting strings of the required thickness, once this has been ascertained by experimentation.

String gauges are made in different styles. Some have four slots of varying sizes for each string and others have a single tapering slot, with a graduated, numbered scale. By inserting the strings in the slots the exact thickness can be ascertained and recorded. When a violinist finds that a string of certain thickness gives a particularly favorable tone to his violin as regards brilliance, quality, and resonance, he should gauge it and record the results. This should be done with each of the four strings. Thereafter he should always buy strings of these same gauges.

Since in the first few years of violin playing the student lacks the experience necessary for judging the tone of strings of different size, it is greatly to his advantage to have his teacher or some good violinist experiment with his violin by using strings of different thickness until the best size has been found. These should then be carefully gauged and the sizes given to the student, so that he may always get strings of the same size. The violinist who does the experimenting should be paid for his time, and the student will find that the money is well spent. For he will thus always be able to string his violin with strings of the correct thickness.

Appreciating the Orchestra

By SID G. HEDGES

TO APPRECIATE the orchestra properly it is necessary to understand something of it, and the acquiring of this knowledge may be a very pleasant, interesting task, particularly for a violinist or string-player.

An orchestra contains four classes of instruments: strings, woodwinds, brasses and percussions. Representatives of the classes are: violin, oboe, cornet, drum.

Each class of instruments has its characteristic tone, and a first step for the student is to obtain a recognition of this. *Strings* are all played with the bow and so have the same timbre as the violin.

Woodwinds have a round and reedy tone. An orchestra always tunes to the oboe. By listening for the long oboe notes during a tuning-up the typical woodwind tone will be distinguished.

Brasses have a metallic sound.

Percussions are extremely varied—drums, triangles, pianos—but they have this one characteristic, their notes are *struck*.

Besides recognizing tone it is of great help to know instruments by their appearance. It is much easier to listen to a particular instrument in an orchestra if you are able to pick it out and keep your eyes on it. *Strings* are all shaped like the violin. *Woodwinds* are usually of dark, polished wood, with metal keys. They all, of course, are held to the mouth. *Brasses* are customarily of brass or silver-plated-metal. *Percussions* include practically all which cannot be classified under the other three heads.

As everyone knows in singing there are four types of voices determined by their pitch: soprano, alto, tenor and bass. Orchestral instruments can be roughly classified on this same basis, and a very useful method of analyzing an orchestra will result. The following lists give the instruments approximately equivalent to each of the vocal parts.

Strings:
- Soprano—Violin
- Alto—Viola
- Tenor—'Cello
- Bass—Double-Bass.

Woodwinds:
- Soprano—Flute
- Alto—Oboe
- Tenor—Clarinet
- Bass—Bassoon.

Brasses:
- Soprano—Cornet, or trumpet
- Alto—French Horn
- Tenor—Trombone
- Bass—Bass Tuba, euphonium, or trombone.

Any instrument in the foregoing list has a much wider range than the corresponding voice.

The commonest arrangement of an orchestra is to have the first-violins sitting by twos on the conductor's left, their violins thus tilted in full view of the audience. The second-violins form a similar string formation stretching away on the conductor's right hand. Violas come behind the first-violins, and brasses behind the seconds. Then right across from left to right of the conductor, at the sides of the violins—if it be in an orchestral pit, facing the audience with their backs to the stage—are double-basses, 'cellos, woodwinds and percussions.

The orchestral student's next step should be to pick out and listen to particular instruments during the performance of a composition. Suppose one determines to listen to the bassoon. It will be found: dark, shining wood, slanting across the player's body somewhere at the back of the orchestra to the right of the conductor. The specific woodwind tone will now be sorted out from the medley of sound and the parts separated until the bass is discerned. That is the bassoon.

Or, supposing it is desired to trace the viola, it will be seen as a large fiddle, similarly played at the shoulder, behind the first-violins. The string tone will be separated in one's mind from all the other sound, and then the alto part distinguished. If all this is done intelligently there will be little danger of confusing the low treble of the second violins with the rich alto of the viola. If the viola chances to have a bit of solo work, and the student has never known the beautiful instrument before, he will feel thoroughly repaid.

Speaking generally, musical compositions have three parts: the melody, the bass and the middle or filling-in part. Suppose, for example, that a small string combination is playing a simple waltz: the first violins have the melody, the middle part, or "chuck-chucks," are put in by the second-violins and viola; and the 'cello or bass have a solid note on the first beat of each bar, which preserves rhythm and makes a firm foundation to the whole. These broad divisions hold good in most music and it is very helpful to distinguish to which section particular instruments are contributing.

But of course melodies or solos are not invariably taken by the treble instruments. And in such music as opera, where melodies are well-defined, it is most fascinating to follow the airs as they are continued by one part of the orchestra after another.

In listening to a piece of music one should try to discover for what purposes a composer uses the various types of tone, and how he varies and combines them to get his effects. There are, for instance, two ways by which a *crescendo* can be produced: either by starting with one or two instruments and gradually adding to their numbers until the whole orchestra is involved and loudness achieved; or by the entire orchestra first playing softly and then each individual player increasing his tone until a *fortissimo* is reached.

Along such lines as have been described, any musician may soon acquire a genuine intelligent appreciation of the orchestra, which will immensely increase the pleasure derived from listening to music.

Aged Fiddlers

DURING the past season the country fiddler has "come back" as never before. The whole country, from Maine to Texas, has resounded to the merry lilt of the *Turkey in the Straw*, and *Money Musk*, much as it used to do when the country fiddler had the monopoly of furnishing the dance music for the back-woods of America. There have been contests galore for the "country fiddler" championship of township, county, city, state and section. The papers have been filled with pictures of aged fiddlers, and not a few have secured engagements at high prices in vaudeville. Anyone who can saw off a few bars of the *Arkansas Traveler*, and *Pop Goes the Weasel*, is in great demand for concerts and entertainments.

The remarkable part of this revival is the age of these old chaps. They are mostly in the sixties, seventies and eighties, and one old fiddler is going strong at ninety. Youth has the call for almost every other form of entertainment, but in this instance the public wants its country fiddlers "old," the older the better. The young country fiddler must wear a white wig and an "old" makeup if he expects to get by with it.

We often hear old and middle-aged people say that they cannot play the violin, because their fingers have grown too stiff, but here we have the spectacle of these old country fiddlers sawing off extremely rapid jigs, reels, "hoe-downs" of all kinds, which, however little merit they may have from a musical-student's standpoint at least require great fingering agility. Most of these country fiddlers do very little in the way of position work, artistic shifting, and the various solo graces of violin playing; but what they do excel in is strongly marked rhythm, and perfect evenness of rapid technical passages. Many an advanced violin student who is studying Kreutzer, Rode and the concertos cannot play these old time rapid dance tunes with the vigorous rhythm and lilt which the humble country fiddler gives them.

How is it that the fingers of these old fellows have not grown too stiff for all this rapid fingering? The answer is that they have been playing for dances all their lives, and their fingers have not had time to get stiff. Continual exercise has kept them supple. It will be found that most of these old men are hale and hearty and have excellent health, and good nervous systems, an important consideration in playing these rapid dance tunes in which there must be a perfect coördination between finger and bow, each stroke of the bow attacking the string when the proper finger is on it. To have bowing and fingering thus synchronize, the nervous system and the brain of the performer must be in the finest working order, a condition unattained, often, even by violin students who have devoted much time and practice to the art.

However, let not the aged man who has never played the violin imagine he can start at the age of sixty or seventy and become a proficient performer. It cannot be done. Here we have a case not only of genuinely stiff fingers and arms, but of stiff brain and stiff nervous system as well. The old main who commenced playing the violin in childhood, and has kept it up ever since, has much of his old time power because he has a life-time of practice and playing behind him. Brain, muscles and nervous system are trained for the art; and, if he escapes certain forms of muscular rheumatism, he can continue his fiddling as long as he lives.

"Finished" violinists naturally sneer at the humble country fiddler, but one thing is certain; he has done his share in making the violin popular in the United States, and has given millions of people unbounded pleasure; for, whatever its shortcomings, his playing radiates gaiety, good humor, and clean, wholesome fun.

Analyzing Music

By SIDNEY GREW

"THE analyzing of music is often condemned by teachcr, critics, highly esthetic amateurs and composers. They say that such disintegration of musical substance is unnecessary, if not bad. They perhaps point to a flower and remark that analysis of the flower, which is a process of pulling it to pieces and naming its parts, does not help us to enjoy its beauty, while it certainly does destroy the flower.

"This analogy is not good The instinct by which we find pleasure in natural beauty is not the faculty by which we understand and appreciate a work of art. . . . Moreover, the process of disincorporating a flower is a destructive one. It leaves broken fragments, which no man can reassemble; whereas the process of analyzing music is actually creative. We take the corporate body of music and, after we have observed its structural elements, we bring these together again, reforming the work, and thereceforward regarding it with a quickened understanding of its nature, both external and internal."

The Strad.

When Left and Right Vie

By ESTHER LEE

WHEN, in playing rapid passages, the violinist has a sense of being left behind, it is usually the left-hand fingers which are doing the lagging. For these fingers have the trills, runs and arpeggios to execute while the right hand has the lazy man's job of straight up and down sweeps —a wide, smooth road as contrasted with one scattered with pitfalls. In consequence the bowing of any given set of rapidly played notes usually takes place a shade of a second before the fingers have prepared the strings to sound these notes.

The only way to overcome this difficulty is to give the left hand much silent practice, letting it go over its part alone without any attention being lavished on the right. Then, with its handicaps already foreseen and to some degree overcome, the left hand will form a more fitting mate for the right and may expect to complete the passage abreast of its partner, its strength unimpaired.

"Throughout all history music has been known to influence in some subtle way what we think and do and hence are. Yet the effect of art upon life has never been sufficiently studied and experimented with on a large scale. We may have our theories of what a.larger and wiser use of art would do for life in general but we have no school system to which we can point as proof."—PETER W. DYKEMA.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Appraisal Necessary.

E. M. S.—Your violin is a modern instrument, a copy of a Stradivarius, made for the export trade in Markneukirchen, Germany. In justice to its advertisers THE ETUDE has a rule which forbids discussion of the merits and values of violins, cellos, pianos and other instruments of modern make. Besides, it would be impossible for me to attempt to fix the value of a violin I have never seen purely by the name of the maker. Of a number of violins made by the same maker some will be worth more than others. Your course is to send the violin to a reputable dealer in violins, asking him to appraise it for you.

Wide Range in Price.

H. R.—I have known of violins made by an American violin maker selling as high as $750. American-made violins (not factory made) range from $100 to the last-named price. The value depends on the reputation and skill of the maker and on the quality of the violin. There are a number of American violin factories, also, which turn out cheap instruments.

Cleaning Mixture.

W. A. L.—Maggini was one of the great Italian violin makers; his violins are rare and command very high prices. However, your violin is only an imitation, since the label says that it is a copy of Maggini. Who made it? Some of the copies are good and some of very little value. It is impossible to judge without seeing the instrument in question. You could arrange to send your violin to some dealer in old violins in one of the large cities, and he could inform you of its value. Or you will write to any large music house it can send you a violin cleaning mixture put up either in a tube or bottle, with directions for using.

Oil and Pumice Stone.

G. H.—In using turpentine to clean violins, it is best to combine it with linseed oil and water. The following is a formula which has been found excellent for cleaning violins: linseed oil, 7 parts, oil of turpentine, 1 part, water, 4 parts. Keep in a bottle and shake thoroughly before using. Put a little of the mixture on a cloth and rub the violin well with it. Then rub with another clean cloth. If the rosin is so badly caked that this preparation will not remove it you can use a little linseed oil to which a very small amount of powdered pumice stone has been added. Be careful in using the latter mixture not to damage the varnish.

Last Note of Slur.

C. J.—It is correct to curtail the last note in the slur, as you describe. Lift the bow slightly on this note.

Starting at Fifteen Years.

D. D.—"The Violinist" magazine is published at 431 South Wabash Avenue, Chicago, Illinois. 2—As you do not hope to become a professional violin virtuoso, but only a "reasonably good violinist," as your letter states, I think you have a very good chance of achieving your ambition, notwithstanding the fact that you began as late as fifteen years of age. Of course much depends on the ability of your teacher and the amount of time you have to devote to practice. I cannot judge whether you have made good progress from the list of pieces you say you have learned in the three years you have studied. That would depend on how well you play the pieces and how many hours a day you practiced in order to learn them.

An Old Chestnut.

P. H.—In this case I would advise you to study "Harmony for Beginners," by Preston Ware Orem. It would be a great help if you could study with a teacher of musical theory, of which there are many in your city. 2. Do not use furniture polish and "3-in-1" oil to clean your violin. You can buy a specially made violin cleaner at the music store, there being a number of these on the market, put up in tubes or bottles. 3. Probably the violinist who told you to rub your violin with the meat of a horse chestnut, in order to improve it, was "having his little joke." It is a new one on me. In the mountains of Kentucky the country fiddlers put snake rattles inside their violins, also to "improve" them. Don't pay any attention to such nonsense. 4. It is impossible to learn to play the violin correctly at any instrument really well without a teacher. However, if you have exceptional talent as much as you say you have, without instruction, you will certainly have talent.

New Field for "Strads"

F. B. S.—There are millions of violins containing Stradivarius labels exactly like that in your violin, or else very small chance that yours is a real Strad. Still, it is not absolutely impossible that a genuine instrument might have found its way to the second-hand store in the Philippine Islands, where your violin was purchased. Written descriptions are of no use in deciding whether the violin is genuine. You will have to send it to a good expert for an opinion.

German Imitation.

E. W.—According to the label in your friend's violin it is not a Stradivarius or an Italian violin at all, but a German instrument. When translated the label reads, "G. A. Pfretzschner, Markneukirchen (Germany), copied from Antonius Stradivarius, Anno 1716." This signifies that the violin is a German copy of a Stradivarius. I cannot possibly fix the value of this violin without seeing it. Any reputable dealer in old violins can tell you what it is worth.

Angels and Griffins

J. M. J.—Many Italian makers had a *penchant* for putting carved heads of men, angels, lions or griffins on their violins in the place of scrolls. We also find many violins inlaid with mother of pearl, or ornamented on the back with coats of arms, pictures of castles, landscapes or inscriptions. All these things are no indication of great value in a violin. However, I have seen some excellent instruments with sculptured heads.

A Fair Trial

A. B.—While you might not be able to become a virtuoso or professional artist, beginning to study the violin at sixteen, you could learn to play a great deal so that it would afford you great pleasure. Not knowing you personally and not having heard you play I can make no definite predictions in regard to what you might be able to accomplish. Your ambition and deep love for music is a good sign. Of course, it would be better for you to keep on with the piano, as you already have a foundation on that instrument, but, since you do not seem to care for it, the best course for you is to drop and take lessons. In a few months you can tell whether you like violin study and whether you are making good progress. Your violin teacher can also advise you.

Cleaning Formula

R. N.—The following is a formula for a violin cleaning mixture: linseed oil, 7 parts; oil of turpentine, 1 part; water, 4 parts. Shake the bottle well, pour some of the mixture on a cloth and rub the violin. Then rub with a clean dry cloth. Any music dealer can supply you with preparations for cleaning the violin, ready put up in bottles or tubes.

Modern Violin Values

W. D. C.—Out of justice to its advertisers and to violin makers who subscribe to THE ETUDE, we are obliged to observe the rule not to give out opinions as to prices and quality of modern violins.

Testore Violin

A. C.—The label, the label in your violin would read: "Carlo Antonio Testore, eldest son of Carlo Guiseppe Testore, made this violin at the sign of the Eagle, in Milan (Italy) in the year 1740." Your label is correctly worded, but whether or not the violin is genuine it is impossible to say, without seeing it, as there are many imitations with labels which read exactly like the genuine one. 2. A late catalog of an American violin dealer lists a fine specimen of a Testore at $1,500.

College or Conservatory

R. A. B.—Whether it would be better for you to go to college or to a Conservatory of music, after you have completed your high school course, depends largely on how far you wish to progress in your violin playing. If you want to become a professional violinist or to master the instrument thoroughly for your own pleasure, it would be necessary to go to the conservatory and devote your entire time to music study. If, however, you simply want to learn to play the violin moderately well, you can go to college and devote as much time to your violin as your other studies will permit.

Choice in Rosin

Rev. W. J.—Out of justice to its advertisers and subscribers THE ETUDE cannot undertake to give opinions on various brands of violins, bows, rosin, or other miscellaneous violin accessories. The importance of having the special brand of rosin you like is generally much overrated. Any of the well known brands put up by reputable firms will give good results. A great variety of brands of rosin is used by the most famous concert violinists and symphony players.

Teacher from India

C. L., India.—I fear that there would be little chance that you could be placed as teacher of violin in a school of music in this country before next fall, as practically all positions are filled for the present school year. The largest motion picture theaters in New York run orchestras of as high as one hundred men playing high-class programs, and it is quite difficult to get a position in one of these orchestras, as they are overwhelmed with applications. There is considerable alarm among cinema musicians at present, owing to the advent of the "talkies" which would dispense with many or all of the orchestral musicians. There are many theaters out of work in New York and Chicago and the other large American cities. 3. It would hardly be safe for you to come to the United States, unless you have several thousand dollars to live on until you are regularly employed.

The Clear Singing Tone

By RUBY ARCHER GRAY

HABIT is stupefying to any performer. The musician needs frequently to take strict inventory of his casual acts.

The pedaling may be at fault. He should never allow a blur in the melody, a mixing of unrelated bass notes by holding down the pedal beyond where the absolute chord effect is right. He should learn to catch it and release it in a split second.

More likely, however, the finger work is careless. The student may run scales for hours, and yet not get to the bottom of the key. Or his attack is uncertain, or there is an irritating lack of even arching from tone to tone.

A simple and most effective way of overcoming this involuntary finger-laziness is to practice away from the piano, at a table. First the right hand should be established in correct position on the table, the fingers resting on their very tips, even slightly curled under, the arch of the palm high and strong, the wrist low, the arm free. Now let the student test the lightness of the hand-rest by sliding a paper under. Let him wobble his elbow at the start and frequently during the practice to insure that there is no arm-tension. Now he should begin with exaggerated slowness, drawing each finger to the highest possible pull, holding it there a second, then descending quickly, firmly, with a sense of strength in the very tips. On the rise there should be a sense of pulling the tip toward the palm.

He should count aloud, "One, Two! One, Two!" slowly, masterfully, like a general commanding a manoeuvre, and see that his soldiers obey. He should carry this through all the fingers of the right hand. Then let him take the left and do precisely what he has just finished with the right, remembering always that slowness is the key to success.

He is doing this for two reasons—to insure full finger-descent and to gain complete independence of each finger. There must be no trembling nor hesitancy in the acting finger, no sympathetic quiver in those at rest.

The simple alternating of the fingers, falling from a few inches above the table on the first finger or thumb to be used is the first step. The student should continue to count throughout the practice, firmly, yet in a happy, leisurely mood. Let him watch every move closely to insure perfect work. Let him be sure that the arm is loose and always see that the descending finger is "prepared" a trifle in advance, while those that are not to strike are slightly curved, so as not to be in the way. He should invent his own procedure, but be sure to make it thorough and uniform for the two hands, separately. He may take some thirds next, that is, exercise two alternate fingers simultaneously. Then let him assume that he is playing three-tone chords, in the same manner, always one hand at a time.

After a few days' table-practice of ten minutes before his piano work, the student will be amazed. An attractive, interesting new quality will make his tones rounder, surer, smoother and warmer. The singing tone, most desired, most loved, will thrill him with a beauty not before realized.

The Ill-Prepared Performance

By ALLEN ERWIN

WHEN THE famous contralto from out of town fails to make her appearance on the concert evening, or the village virtuoso contracts a case of measles, what is there to do but to call in Oscar Jones and Eveline Smith who played at the Methodist Social last year? So they are duly invited and are left with the problem of getting a piece in playing condition before eight o'clock that evening. We all know that feeling of having not a single piece that can be played really well. And we have all time and again read ourselves a lecture something like the following:

"It is always an excellent plan to keep several pieces well prepared for public performance. Appearing in public once or twice without being well prepared has a deadening effect on the student's initiative. People who are either untrained in music or who wish to win the favor of the pupil will tell, him afterward that he played well, even though—as one great virtuoso was modest enough to claim—'there were enough mistakes in his performance to make a complete recital in itself.' The student is apt to get the idea, after such praise, that people do not notice small discrepancies and that there is no use in working hard to prepare a piece.

"The standard of performance in a community can be raised very quickly if one teacher will insist that none of his pupils appear in public without being as well prepared as technical advancement will permit."

Having read ourselves the foregoing lecture, we get out our old pieces without more ado.

QUESTION AND ANSWER DEPARTMENT

(Continued from page 89)

(ii) Will you suggest the speed of Liszt's 2nd Polonaise in E?" I have played it about the speed of Chopin's "Military Polonaise." Is this about right?—P. H., Philadelphia, Pa.

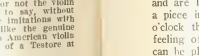
A. (ii) The "Rákóczy March," which to-day a national piece of music, was originally a dirge, or lament for the national hero, Rákóczy, written about the year 1735. Hector Berlioz heard an arrangement of it performed about 1842 and incorporated it in his dramatic legend (*not* an opera) *La Damnation de Faust.*" (ii) You are quite right.

The proper speed is about MM. ♩ = 96.

To Test Chorus-Voices.

Q. Will you please tell me the most effective way to test the voices of a group of inexperienced singers whose musical knowledge is very limited, in order that they may be assigned to the division of the chorus for which their voices are best adapted?—C. P. M., Media, Pennsylvania.

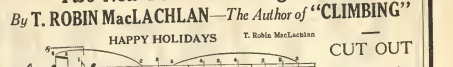
A. Try each voice separately in the singing of scales slowly, not for execution but for compass and for quality, chiefly for quality. For the range of chorus voices consult the following scale:



Sopranos Altos Tenors 1st Basses 2d Basses

You may find altos (contraltos) who can sing quite high, perhaps with some muscular "push," and who would like to sing soprano. Do not permit it: they will ruin their voices and throats and spoil your music. I would suggest also that you test their ears for intonation, especially the altos and tenors who, being untrained and unable to keep to their inner part, are very liable to sing only the melody.

"Mozart had absolute pitch, but music, in his day, was far less complicated. We now live in an age of melodic and contrapuntal intricacy, and I do not believe that the so-called acute sense of hearing, or highly developed sense of absolute pitch, has very much to d owith one's real musical ability."

—HOFFMAN.

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Have Faith in Your Ability

By Florence Belle Soulé

Each one of us possesses a special talent, some more than one. The man who finds his real work finds himself.

After a person has discovered his special gift, let him make up his mind to develop it with the best that is in him. Let him be determined to succeed and not allow friend or foe to change his course. Let him compare his work with that of others; try to put originality into it; be sure that it is good, and then go ahead. Let him have faith in his ability and keep that faith unshaken.

Years ago Lalo wrote some beautiful music. Little by little his melodies took form until an opera was the result. Lalo was sure that his music was good, but he found no one who agreed with him. The opera score was carried from one publisher to another for twenty-five years. Picture the disappointments and discouragements that he met day after day and year after year! The music was finally published and today we can enjoy its beauties.

Corot has been called the greatest landscape painter in the world, and yet he painted pictures for thirty years before he made a sale. He knew that his work was good, and he continued to work knowing that success must come.

When Caruso was a young man he was told that he could never be a great singer on account of defects in his voice. He felt certain that he could sing and, little by little climbed the ladder of success, fame and fortune until he became one of the world's greatest artists.

For a number of years Zane Grey wrote stories and articles. All came back regularly. Nothing was accepted. The publishers told him that he would never be a writer. One person believed in his talent. His faithful wife turned over her own fortune to him in order to give him another start. When the money was nearly gone, Zane Grey met a Westerner who wanted a man to travel with him and write true stories of Western life. He chose Zane Grey who has since then become one of the greatest writers of Western stories in America.

De Pachman achieved greatness only by his devotion to his art. He often spent six months shut away in a monastery where he could work without interruption.

Paderewski became a world-renowned artist after years of hard work, heartrending sorrow and extreme poverty.

If a person writes a composition and the publishers refuse it, let him write a better one. Let him keep on working, keep busy and hold fast to his ideals. After a while, he will write a composition that is good enough to be published. But at all times he will need the ability to stick, like a postage stamp, until he arrives. If his enemies call him a third-rate musician, let him keep right on working, learning something new every day, keeping his mind open and his heart full of loving kindness. Three requirements for developing a talent and making it great are: first, the ability; second, the hard work; and last, the confidence. By combining these three, success is certain.

Musical Home Reading Table

(Continued from page 88)

listener does not really hear a work of any complexity the first time that it is performed in his presence; he apprehends more or less of it according to the degree of his ability or experience, but there will certainly be effects that escape his notice, and, if the composition be truly organic, those effects will be vital to the appreciation of the whole.

"Indeed, we have here one of the most obvious tests of a great work. We grow tired of a trivial melody or a shallow fantasia. for it tells us its whole secret at a single hearing; but we may spend our lives over Bach's fugues or Beethoven's symphonies without ever hoping to exhaust their limitless reserve. Again, we are not such creatures of pure logic that an effect once produced in us is incapable of repetition. We may know our Shakespeare by heart, and yet be moved by the humor of Falstaff and the pathos of Imogen, by the subtle questionings of Hamlet and the frenzied self-accusations of Othello.

"So, in listening to great music we often allow ourselves to be carried away by the impulse of the moment; we forget that we know what is going to happen, or expect it in a new mood and from a new standpoint."

The Honor of Theodore Thomas

The memoirs of Theodore Thomas written by his wife reveal that the founder of the Chicago Symphony Orchestra had a sense of honor that overrode all legal contracts. It was at the end of a financially successful concert tour with his orchestra that the following event took place.

"As the train bearing the orchestra neared Chicago on the morning of October 9, 1871, Thomas was paralyzed by the announcement that Chicago was burning, and the Opera House was already in ashes. In short, they had arrived just in time to witness the terrible conflagration which so nearly wiped Chicago off the map altogether, and, of course, the concerts which Thomas had expected to give there for two years to come were canceled.

"A less scrupulous man than Thomas would have come out of this catastrophe without such ruinous results as it brought him, because in the traveling contracts of concert and operatic troupes, there is a clause which releases the management from financial responsibility in case of extraordinary accidents, such as fires, floods and the like, and he could have claimed the remission of all the salaries and other expenses for the two weeks of enforced idleness on this ground. Nor could anyone have blamed him for so doing, in consideration of his own personal lack of financial resources.

"But he was unwilling to take advantage of this legal technicality and would not ask his company to bear their share of the loss with him, but assumed the whole burden of the salaries and expenses of orchestra, soloists, managers, and all other functionaries connected with his large organization just the same as if the concerts had been given. But to make good this large sum out of his private earnings meant financial ruin for him, and it was many years before he was able to recover from the disaster."

"A Beethoven symphony is seldom pretty, any more than a cathedral or a mountain or the sea is pretty. It is an experience, not an entertainment, and at its conclusion we know the thrill of having crossed vast spaces to a distant goal."—Deems Taylor.

Master Discs

(Continued from page 102)

The other work which engaged our attention was the recording of Brahms' "Fourth Symphony in E Minor." It is well projected with the spaciousness of a concert hall in evidence and a flexibility of instrumental delineation which makes score reading a pleasure. It is admirably interpreted in a classical manner. Brahms' Symphonies scarcely need any analysis nowadays as most of us are familiar with them. They are in truth admired and loved because, conceived from a supreme intellect, they embody beautiful thoughts united with perfect forms. They are in themselves absolute music which has been built upon two solid foundational influences—those of Bach and Beethoven. When von Bulow, the famous German conductor, referred to the three Great "B's" (that is, Bach, Beethoven and Brahms) he intended his remark to be taken simply as a witticism. Yet "there's many a true word that's spoken in jest," and it would not seem possible to love the music of the first two "B's" and not find a deep appreciation for the last one also.

The Last Chord

THIS SYMPHONY was the final work of Brahms heard in public. He was a dying man when the Viennese public cheered him after its performance on his last appearance there. Remembering this one cannot help but observe that it was a most poignant and fitting conclusion to his public career.

The following discs are recommended to the attention of the discriminating music-lover: Sokoloff's perfect song-like reading of Schubert's "Unfinished Symphony" which is the best on discs to date (three Brunswick records Nos. 50150-51-52); Karl Muck's magnificent reading of the *Prelude* to "Parsifal," a true appreciation of the religious mysticism of Wagner's music (Victor discs Nos. 6861-6862). Two life-like piano recordings are available, Walter Rehberg's masterful playing of Brahms' two piano Rhapsodies in B Minor and G Minor, Opus 79, Nos. 1 and 2 (Polydor records Nos. 90015-16) and Rehberg's fine rendition of Schumann's Phantasie Opus 17 (four Polydor discs Nos. 95039-042).

Then there is an orchestral recording of the wonderful finale to Wagner's "Dusk of the Gods." Here are great sweeping lines of music which embody the full emotional themes of the entire "Niebelungen Ring" and which are presented in an ending which is truly exalting. Von Schillings conducts with power and the recording is sonorous, rich and faithful to Wagner's fine instrumentation (Odeon disc No. 5152).

Musical Books Reviewed

Notes on the Church Cantatas of John Sebastian Bach

By William S. Hannam

BACH as a master of the song is not nearly so familiar a figure as Bach as a master of the organ or the clavichord. But now that his ninety-eight Church Cantatas have received their rightful prominence, such a book as this that describes each briefly, in all its parts, as to scope, difficulties, limitations and beauties, is well worth while. The chorister may use it as a hand-book; the conductor may use it as a guide. The listener may use it for clarity and for the discovery of new channels of interest.

Pages: 128.
Published by Oxford University Press.
Price: $2.75.

Psychological Monographs

University of Iowa Studies in Psychology. No. XI

Edited by Christian A. Ruckmick

TOGETHER with experiments conducted along purely scientific lines, this book presents articles of special interest to musicians concerning consonance, vibration of vocal cords and sound localization. The first seeks to answer the question, "What is consonance in tonal combinations as distinguished from dissonance?", the second, "How do the vocal cords vibrate?", the third, "How are sounds located? The painstaking exactitude of every expression is a true support for topics which have been generalized and apostrophized on until they have scarcely a fact left to uphold them. The reader who follows these tests sincerely will soon find that facts are far more satisfying as well as far more potent than hazy aberrations indulged in in the pursuit of mere artistry.

234 pages paper bound.
Published by Psychological Review Company.
Price: $6.00.

Mozart's String Quartet

Books I and II

By Thomas F. Dunhill

With the first page the author begins his analyses, and fittingly, with Mozart's first String Quartet written at the age of fourteen. Mozart's twenty-three string quartets are subsequently discussed with the clear, fine strokes of one who knows the problems of a composer as well as those of an instrumentalist. Due to the many notational illustrations and the apt comparisons, as well as the rich imagery of the author, the books are exceeding good reading even if the quartets in question are not instantly recallable. A serious perusal will moreover intensify the delight of later performances of the works.

50c each book.
40 and 44 pages respectively.
Oxford University Press.

The Standard Operas

For more than forty years, George P. Upton's "Standard Operas" has been a friendly hand extended to the opera-goer. By its kindly service, many an operatic performance, warbled "in an unknown tongue," has been made intelligible to the listener. And it is this book that now is offered in a new edition, revised and brought up to the repertoire of the present day, by the excellent work of Felix Borowski.

The volume contains a wealth of interesting and useful information, in the form of original casts of premiere performances and of historical data relative to the creators and origin of the operas considered. The stories of the plots are presented not only in clear outline but also in a most readable style.

Cloth bound.
474 pages.
A. C. McClurg & Co.
Three dollars.

Franz Schubert

The Man and His Circle

By Newman Flower

Time who holds in his hands the doings of this day and every other must curl his lips a bit on noticing the two Schuberts the world has produced, the one of the nineteenth century, the other of the twentieth. The twentieth we know already. He is the soul of sweet melody, the one before whom the greatest of us do homage. The other is the Schubert revealed in Mr. Flower's book, the obscure Schubert treated now like a lackey, now like a beggar, a Schubert hungry, ill, unsuccessful.

However, Time himself might discern, were he to sift out the pages of this book, the real Schubert as described by his friends, a Schubert gay, loyal, kind-hearted, sincere. The author is indeed wise in letting the composer and his circle of friends do nearly all the talking, for out of the fine seriousness and the rollicking good humor of this group come revelation after revelation. And nowhere is the Schubert of our dreams better summed up than in the statement of Bauernfelde, "Schubert has the right mixture of the ideal and real. The earth is beautiful to him."

Price, $5.00.
370 pages.
Illustrations, many used for the first time.
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"America has better teachers and better education for the opera than Europe. America is feeling its artistic impulses more and more, is developing rapidly and is literally full of talent. The only thing Europe can offer American singers is routine. Unfortunately we have not as many opera stages as Europe; but in time America will overcome this lack."
—Otto Kahn.

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20813	Who is This That Cometh? (with solos)	.15
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	NEVIN, GEORGE B.	
20828	White Legion, The	.12
	PARRY-POTTER	
20851	Lee of Jesus, All Divine	.06
	SCHIPA, TITO	
20820	Hosanna (Latin Text only)	.12
	TIMMINGS, WILLIAM T.	
20858	Lord of Our Life	.15
	Men's Voices	
	NEVIN, GEORGE B.	
20827	White Comrade, The	.12

PART SONGS

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	HOPKINS, H. P.	
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20818	Green Trees Whisper'd, The (Two-Part)	.12
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	MATTHEWS, H. ALEXANDER	
20847	Ho! A Goblet of Wine	.08
	TALBERT-GREELY	
20826	Picaninny Sandman	.12

SCHOOL CHORUS

	RITTER, IRENE MARSCHAND	
20825	Garden of Roses (Two-Part)	.12

SCHOOL MUSIC DEPARTMENT

(Continued from page 106)

Youthful Testimonials

MARY BELLMER, a seventeen-year-old farm girl, from Olpe, Kansas, writes to the leader: "I listen to all the music appreciation programs when it is possible for me to do so and enjoy them very much. I have found them to be very educational along musical lines. Aside from our learning to appreciate music, it teaches us how to listen and what to listen for in the various selections played. Some of my favorite selections are: *Stars and Stripes Forever* by Sousa, *Song of the Volga Boatman*, a Russian Folk Song, *La Paloma* by Yradier and *Barcarolle* by Offenbach. I have three brothers who play various musical instruments and I myself play the piano, so naturally music is one of the most discussed topics in our home. Other members of the family listen to these radio music appreciation programs and quite often the various selections played have become topics of our conversation."

A boy writes: "We are organizing our local the tenth of this month and intend to spend considerable time on music appreciation. We want to have all the information obtainable, such as names of composers, time, circumstances, place, the meaning to be conveyed to the listener and even something about the personality of the composer, for this might help us to enjoy the selection when to."

Let it be noted also that this boy is equally interested in the pig club and finds that pigs and music are not incongruous.

The Practical Worth of Music Appreciation

THE STATE Bankers' Association helps to pay some of the cost of this new type of rural education, represented in the 4-H Club work. Recently the State Secretary, W. W. Bowman, said in a personal letter to the author: "Aside from the general objectives of the work, there is one phase that interests us immensely. In these days we are emphasizing—I will not say over-emphasizing—what is called the *practical* in the program of education and development. In this realm of the practical hard-headed business men are prone to think that all the economic values are comprehended. But long experience and observation have taught thinking men that the fine arts—music, poetry and beauty as expressed in all that is cultural and refining—have a real *economic* value, not so much for what it may bring in dollars and cents on the market but for what it makes of one whose mind and heart is attunes to finer things.

"It enriches life not only by sweetening but by strengthening. I would not place one of the arts above the other beyond saying that perhaps music enriches and inspires and spiritualizes the individual, the home and all society, beyond all other refining influences known to the arts. I am happy to bring this testimony out of a busy practical life in the realm of banking." There can be no more conclusive evidence of the value of music training.

EDUCATIONAL STUDY NOTES

(Continued from page 125)

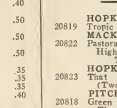
By the way, if you are not acquainted with Shirley Dean Nevin's *De Hoot Owl*, you should obtain a copy of this song at once.

When I Was One and Twenty, by H. L. Bilger.

A. E. Housman, the author of this poem, is an Englishman. Quite a good many years ago he published a small, unpretentious volume of verse which became instantly popular in his own country and elsewhere; but despite its success Mr. Housman has published only one other collection since and this he announces—with surprising finality—to be his last. This second volume maintains the same high standard of poetic expression which distinguished the first; and from lovers, song composers may well choose many lyrics to which to write music.

Mr. Bilger has turned out a splendidly tuneful and appropriate setting for this particular poem. The song is not difficult to sing and is most appealing. Accent "not" in the phrase "not your heart." In the last line of the first stanza, a break after "twenty" is absolutely necessary. In the second stanza, accent "never," "sighs," and "vue." These are what may be termed "key-words."

Litany, by Franz Schubert.



FRANZ SCHUBERT

It was in the year 1818 that Schubert wrote this short but dignified and appealing song, the lyric of which implores rest for souls who have passed from the trials and turmoil of this world to the land beyond. He had already written many of his most marvelously beautiful melodies, including the *Erl-King*; but his was a genius that knew no pause, and the next (and last) ten years of his life saw the birth of such masterpieces as *Omnipotence* (*Die Allmacht*) and the *Ave Maria*.

Sing this song first making a thorough study of the text so that you not only will comprehend its precise meaning but also can decide what words—or parts of words—must stand out in your interpretation. Neglect not a single consonant, if you would aim at a perfect rendering.

In the line at the end of the first stanza, "Rest in quiet peace, rest," you will naturally take a breath at the comma.

This song may at first be studied merely as an exercise in (1) breathing, and (2) legato singing.

Grand Valse Brillante, by Richard Krentzlin.

This valse, so splendidly arranged for four hands, is typical of Mr. Krentzlin's high grade of production. It has pleasing and clean-cut sections in E-flat, B-flat and A-flat, as well as a short episode in F minor.

As usual, the *Secondo* player has the better of the bargain.

We urge all piano students, of whatever grade, to do a regular and definite amount of four-hand-playing with each pupil. It will benefit solo playing immensely, and incidentally provide a real measure of enjoyment and even fun.

By the Lake of Sorrow, by Ermend Bonnal.

This charming violin number is very French in its broad phrases, its harmonization, and its general "atmosphere." As you can guess from his name, the composer is a Frenchman; his style is frankly modern, but it never, shall we say, crosses the bounds of harmonic decency.

By the Lake of Sorrow is perfectly in the violin style. A minor is the main tonality of the piece, but towards the middle, M. Bonnal—an adept at key relationships—moves about through several other keys. In the latter half of the middle section, the "imitation" between piano and violin should be noted.

Play with great breadth and with an appropriate sombreness of tone. Unlike compositions whose melodies and layouts are capable of being immediately assimilated, this piece is one which grows upon you continually as, studying it, you commence to sense its real meaning and its intense beauty.

Daisies, by Rob Roy Peery.

Biographical material concerning Mr. Peery has previously appeared, both in these columns and in other issues of THE ETUDE.

The composer has marked his piece to be played *allegro*; but we think it not amiss to caution you not to choose too fast a tempo. You can make it a tremendously rapid rate piece, if you wish, but the real beauty of the piece will be seen if you play it at a moderate speed. Daisies are seldom graceful (*Daisies* is also marked *gratioso*)—with the possible exception, of course, of aeroplanes.

In the D major section, which is repeated, the slurs in the second measure are important; the first note of each pair is more accented than the other.

Every violinist will delight in the freshness and genuine fragrance of these melodies.

Are You Keeping the New Ye
Last M

Haydn's Orchestra

By E. A. JONES

THE modern symphony orchestra includes a personnel of from eighty to a hundred performers, and we sometimes forget how much it has been augmented since Haydn, the "Father of the Symphony" penned his works for the small orchestra which he directed for so many years at Esterhaz. His world fame, of course, dates from his first visit to London at the invitation of Salomon. Even for this festive occasion, however, his orchestra was small by present standards and the conditions very different. In his life of Haydn, Cuthbert Hadden reminds us that two differences were noticeable: "First, the size and strength of the Salomon Orchestra; and, second, the fact that Haydn did not, as every conductor does now, direct his forces baton in hand. The orchestra numbered between thirty-five and forty performers—a very small company compared with our Handel Festival and Richter orchestras but in Haydn's time regarded as quite sufficiently strong. There were sixteen violins, four tenors, three 'cells, four double basses, flutes, oboes, bassoons, trumpets and drums.

"Salomon played the first violin and led the orchestra, and Haydn sat at the harpsichord, keeping the band together by an occasional chord or two, as the practice then was. Great composers have not always been great conductors, but Haydn had a winning way with his band and generally succeeded in getting what he wanted."

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Handel's Royal Fireworks Music

By A. G. SELWYN

THE PEACE of Aix-la-Chapelle was signed in October, 1748, and the King of England decided to give a peace celebration. A certain Chevalier Servandoni was given the task of designing fireworks to be set off in Green Park, London, and to this Handel was required to write appropriate music for the occasion.

Neuman Flower's book on "George Friedrick Handel, His Life and Times," tells us that "Handel, with his speed of composition, was ahead of schedule time with the music. True, the autograph bears no dates, but he was able to give a full rehearsal in Vauxhall Gardens on the twenty-first of April, six days before the celebration was to begin. To this rehearsal twelve thousand people paid admission. So great was the press of carriages that all traffic was held up on London Bridge for over three hours . . . . The press of lackeys and footmen was so thick with the carriages at the entrance of the Gardens that pushing and high words developed into free fights into which some of the quality were drawn against their will. Duchesses were hustled by scrambling shopkeepers from Cheapside; the beauties of Hanover Square had their dresses torn, their coifs disordered. Yet they never relaxed from their purpose but went on and heard Mr. Handel. His hold upon the imagination and affection of the people was never stronger.

"On Tuesday, the twenty-seventh, the day on which the celebration was to begin, one hundred and one brass cannons were installed near the huge wooden building to thunder out a royal salute that should start the fireworks display. Eighteen more smaller ordnance were under the musicians' gallery to fire single shots during Handel's music and so give color to the wild rejoicing in his notes. The King's excitement was intense; he changed his uniform twice in the first two hours; he appeared in the crowd with a kingly smile of approbation. He inspected the building, the galleries, the engineer's arrangements, and found them good. He gave a heavy purse of money to be given among those who had achieved the construction. For three hours he reviewed the Guards.

"With the coming of night the crowds grew more dense and the air for April was close and dust-laden, since there had been no rain for many days. Coaches struggled through the masses in the side streets or were turned back. Thieves enjoyed a wild orgy without let or hindrance. The town was let loose . . .

"Handel had prepared a magnificent band worthy of the occasion. He had forty trumpets, twenty French horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums and flutes and fifes."

The music, we learn, was greeted with roars of applause, and then the fireworks commenced. But, alas, the Chevalier Servandoni had done his work less effectively than *il maestro Handel*. After a few lame sputters and fitful spurts, the great wooden building caught fire and went up in smoke! Handel's suite remains, however, and scored for a modern symphony orchestra is singularly rich and inspiring.

Absolutely Pitch and Its Attainment

By F. L. WILLGOOSE

SOMEONE has just sounded a tone on your piano. Can you give its pitch? Very probably, no.

Now suppose the player gives you the name of this note and then strikes another. Can you give the pitch of the new tone? This, if your musical training has proceeded far enough, you will be able to do.

Your failure in the first instance tells me that you do not possess what is known as Absolute Pitch. Your success in the second is sound evidence that you have what is called Relative Pitch. Absolute Pitch is the faculty of estimating the pitch of a tone without the aid of another already recognized. Relative Pitch is the ability to determine the pitch of a tone by its relation to another previously sounded.

The latter should be a part of every musician's equipment. The former, however, is met with much less frequently and, while by no means an indispensable acquisition, is nevertheless, a desirable and useful one.

In order to proceed with its development, your first task must be to make sure that your sense of Relative Pitch is accurate. Next, learn to place in your ear-memory the pitch of some tone you are constantly hearing. The pianist may try to retain the first note of some favorite piece. The singer may take the opening note of a familiar song. For the violinist there is no better note than the A to which he tunes.

Having decided upon your note, try to register on your mind its pitch and quality. At odd moments of the day recall it as nearly as possible and sing it, testing your accuracy by sounding it at the keyboard. Continue this practice for several weeks or until you are reasonably sure of being able to sound your particular tone whenever you want it.

On arriving at this stage you will have gone a considerable distance toward your objective; but there is more to be done before you can locate the pitch of every tone heard. The violinist will still find it difficult to determine the pitch of a vocal sound; the singer will have trouble with a trumpet note; while the trumpet player will not yet be able to decide the key of a composition on the piano.

Thereafter you must keep an alert ear for any tones that may present themselves. The tower clock strikes; a motor-car honks; a ferry-boat signals; a factory whistle blows; a mosquito hums in your ear. When at home make use of your radio set. Use every conceivable tone for your practice (try to name the note sounded by a chair-leg in scraping along a hardwood floor). Using as a guide the tone you have been learning to retain, make an estimate of the pitch of these different sounds heard from time to time. Carry them in your mind until you reach a piano and carefully mark the discrepancy between them and the actual notes as played. Your early efforts may be wide of the mark, but with continued trials you will find your perception getting rapidly keener. Finally, you will be able to give the correct pitch of any tone you may hear.

With a lively interest in your task and a faithful application to these simple instructions, you will discover that Absolute Pitch is not necessarily one of Nature's endowments, but may be acquired by anyone with a good ear and the will to learn.

"Mind you, I do not look upon this necessity of going to Europe and of sending pupils to Europe with any degree of satisfaction. Every American should naturally prefer to live and work among his own people."
—WILLIAM S. BRADY.

Organ Questions Answered

(Continued from page 130)

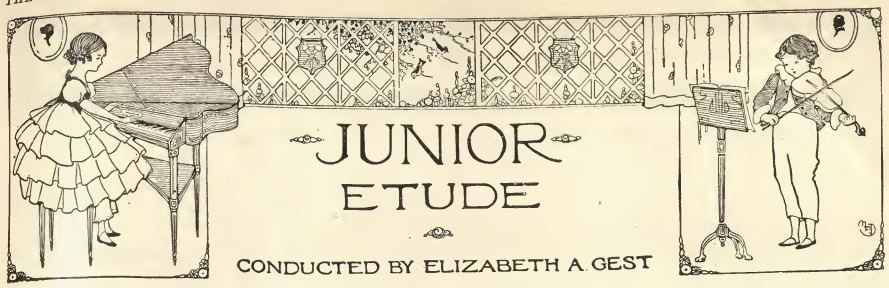
PEDAL

Trumpet	8′	Tuba		16′	Diaphone	8′	Tuba	4′
Diaphone	16′	Tuba		8′	Diaphone	32′	Oboe Horn	16′

ANALYSIS SHEET

	Name	Pitch	Pipes	Pedal	Accompaniment	Orchestral	Solo
B	Trumpet	8′	61	8		8-8	16-8-4
A	Diaphone	16	85	16-8-32	8-8	8-4-8	16-8-4
B	Tuba	16	85	16-8-4	8-8	8-4-16-8	16-8-4
B	Horn Diapason	8	73		8	16-8-4	
A	Oboe Horn	16	85	16	8-8	16-8-4	16-8-4
B	English Horn	8	61		8	8-16	16-8
B	Viola	8	85		16-8-4	8-4-2	
B	Gamba Celeste	8	73		8-4	8-4	
B	Tibia Clausa	16	97	16	8-4-8-4	16-8-4-16-4	16-8-4-2
A	Violin I	8	85	8]-4)	8-4-8)	16-8-4	16]-8]-4)-2
A	Violin II	8	146	8]-4)	8-4-8)	8-4	16]-8]-4)
A	Clarinet	8	61	8	8-8	16-8-16	16-8
B	Vox Humana	8	73		8-4	16-8-4	16-8
A	Kinura	8	61			16-8-4	16-8
A	Flute	16	101	32-16-8-4	16-8-4-2	16-8-4-2⅔-2-1⅓	8-4-2⅔-2-1⅓
B	Orchestral Oboe	8	Sym.				8
	Piano	16	88	16-8	8-4	16-8	8
	Mandolin				8		
B	Celesta	4	49		8-4	8	8-4
B	Xylophone	4	37			4	4
A	Glockenspiel		37		2-2	2	2
A	Orchestral Bells	2	37			2	2
A	Chimes*	8	20	8	8		8
B	Bass Drum, Cymbal, Snare Drum, Tympani						

stead of 20.



Three Ambitious Children

By IRMA CLOW RAVER

Three ambitions children,
Who wished to learn to play,
Sat them down to practice
Upon a winter day.
First child said, "I shall not
Play any scales at all;
Scales are very tiresome,
My fingers very small!"

Second child, no shirker,
Said, "Now let me see!
Play this twenty times through,
As swiftly as can be!
Never stop for fing'ring,
Nor looking for mistakes,
Play it twenty times, though,
However long it takes!"

Third child set his lesson
Before him with a smile,
Pondered o'er it caref'lly
For quite a little while,
Practiced, not so long, though,
But did the best he knew!
Which child best loved music?
I think I know. Do you?

The Music Scrap Book

By EDNA M. SCHROEER

"WHERE on earth is my "Music Scrap Book?" asked little Marie, of no one in particular.

"What a great idea!" exclaimed a tiny voice from nowhere in particular (or so it seemed at any rate). "I didn't know you had a music scrap book. What do you have in it? Let me see it?"

"Oh, here it is. I thought I'd lost it. Why, who are you?" turning to the little Brownie; for of course that's who it was.

"I'm a Music Fairy," answered the tiny Brownie, proudly.

"See, here's my Scrap Book," said little Marie, displaying her kindergarten method which she thought was the greatest little book in all the wide, wide world.

"Oh," said the Brownie, disappointed, "I thought you meant it was your very own."

"It is," proudly.

"I mean with something you put into it with your own efforts. Something you liked especially, you know."

"It has gold stars in it. Just look on almost every piece I've had, too!"

"Of course, everybody can't get gold stars (or rather they don't)," said the little fellow, brightening a little. "But, Marie, such a good music student as you are, who can get gold stars every time, ought to have a music note book with stories of composers, and their pictures, and stories

(Continued on next page)

Pinky's Music Practice

By HERMIA HARRIS FRASER

PINKY was Sadie May's pussy-cat. She was the dearest kitten in the world, with her white, white fur, her big blue eyes, and the small pink nose that made her little girl owner call her Pinky.

Sadie May who was six years old loved Pinky best of all her pets. Sadie May had a canary bird, a black puppy dog, two fat rabbits and a red hen, but none of them were as sweet or as clever as the kitten.

Pinky did do the brightest tricks! She could sit up and beg for her supper. She could lick Sadie May's fingers with her bit of a tongue. When Sadie May's mama scolded, which she did sometimes, the kitten would cry, *Me-ow!*

Sadie May was taking lessons on the piano, and she had learned to play two pieces, one called, *The Dance of the Elves*, and another called, *The Bubbly Brook*. The little girl liked this pretty kind of music, but she did not care much about the scales the teacher had told her to practice.

Tinkle, tinkle went the piano for half an hour, and Pinky heard Sadie May's mother call out, "You haven't done your scales, my dear."

Pinky climbed up on the piano, and she saw a horrid pout come on Sadie May's mouth and a big frown wrinkle the little girl's forehead. "Meow, meow!" wailed Pinky who didn't like his young mistress to be naughty.

"There now! Pinky doesn't like me to practice," Sadie May told her mama. "Pinky only likes the nice music. Don't you, Kit-cat?"

Pinky tried to say, "No, no, do your scales," but it just sounded like *meow* to Sadie May.

That night, when the family were sound asleep, a queer thing happened. Pinky went into the parlor and saw the piano keys shining in the light of the street lamp. "I'll help Sadie May with her music," she said to herself, "I'll do her scales." Up went the kitten, and landed with a bump on the keyboard.

"What's that?" asked Sadie May, opening her eyes.

"What's that?" cried Sadie May's mother, as she got up.

She took her little girl's hand, and they went down the stairs. On the way, they heard these sounds,

Do-re-mi-fa-sol, thumpity-bump!

And when they walked into the parlor, they found Pinky doing the scales with her toes, as hard as she could!

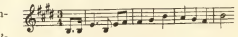
"Oh! Oh!" cried Sadie May, laughing, "See, Mama, my kitten does like scales. She must have been playing my lesson because I wouldn't practice today. Dear little Pinky! I'm going to do all my own music after this. I'll play my scales so you won't wake me up in the night doing them for me. Won't I, Kit-cat?"

Pinky tried hard to answer, "That's right." But Sadie May only heard, "Meow-w!"

Are You Keeping the New Year's Resolutions You Made Last Month?

??? ASK ANOTHER ???

1. When was the piano invented?
2. What is meant by *da capo?*
3. If the seventh note of a minor scale is B sharp, what is the signature of that scale?
4. When and where was the first opera produced.
5. How many strings are there on a viola?
6. When did Chopin die?
7. Who wrote the opera, "Tannhäuser?"
8. Who were the troubadours?
9. What is the super tonic in the key of A flat?
10. From what is this taken?



The Music Card Game

By JOSEPHINE W. SULLIVAN

WOULD the boys and girls who study music like me to tell them how they can have just heaps of fun playing their music lesson?

Select four pieces of pretty colored cardboard about two inches square. Number them with crayon in harmonizing colors—one, two, three, four. Place these pieces of numbered cardboard on the ledge of the piano at the side of your music. Play with your right hand whatever you are to play at your next lesson. Pretend your left hand is the teacher listening to your right hand.

Remember, not even one tiny mistake is allowed. Be sure to play slowly and evenly, listening and watching for everything you see on the printed music page—legato signs, portamento, demi-staccato and strict staccato touches, the key signature, the time signature, the accent of the time in which your music is written. If your right hand does not make a mistake from the beginning to end, the left hand will reward the right hand by moving number one card away. If you succeed in playing all through the second time without one mistake, the left hand will reward the right hand by moving card number two away. Keep this up until the right hand has won the four reward cards. Should you make a mistake (I hope you don't!) you must lose all the reward cards and start all over again.

Test the left hand in the same way, pretending the right hand is the teacher. When your right hand and your left hand have received the four reward cards, test the right hand and left hand together in the same way, pretending you are the teacher.

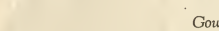
JUNIOR ETUDE—*Continued*

Little Biographies for Club Meetings

No. 16

Gounod

Not all Juniors know many of the works of Charles François Gounod, but he seems like an old friend as the composer of the opera "Faust." Even that is not known to all the Juniors. But surely the *Soldiers' Chorus* from "Faust" is familiar. Boys always like this "tune," especially as it is so well adapted to whistling. For some reason or other nearly everybody, when he wants to whistle, starts off on the *Soldiers' Chorus* from "Faust."



Then the opera also contains some very beautiful melodies of a lyrical nature.

Gounod was born in Paris in 1818 and lived the life of an ardent and sincere musician. Upon graduating from the Paris Conservatoire he received the "Prix de Rome," which is a very high honor and gives the receiver of it an opportunity to go to Italy to study and compose. Then he visited Austria and Germany and while there first heard the compositions of Schumann. Then he returned to Paris, became an organist and wrote a great deal of church music.

But in France at that time everyone wanted to compose operas if possible. So Gounod also turned his attention to opera and wrote, "Sapho" which was fairly successful. Then came "Faust" which immediately became immensely popular and placed him in the front rank of composers of that time. The story of "Faust" is interesting, the stage colorful and the music very lovely. It has, therefore, continued as a great favorite and is very frequently given by the various opera companies of today.

One of his most beautiful melodies is the song *Ave Maria*, which he composed to the accompaniment of Bach's *C Major Prelude* from "The Well Tempered Clavichord."

During the Franco-Prussian war Gounod went to Hve in England. While there he founded the Gounod Choir which gave many successful concerts, and wrote the oratorio "Redemption" which was produced in England. In this respect he brings to mind Handel, who also went to live in England and wrote and produced oratorios while there.

He died in 1893.

Some of his compositions that you can play at your club meetings are:

Angelus. (Four hands. Very simple.)

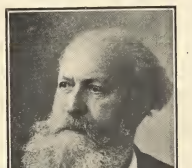
Waltz from "Faust." (Arranged by Garland.)

Flower Song from "Faust." (Arranged by Garland.)

Soldiers' Chorus from "Faust." (Arranged by Greenwald.)

Funeral March of a Marionette.

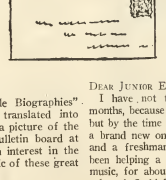
Ave Maria. Arranged for violin.



CHARLES GOUNOD

Questions on Little Biographies

1. When and where was Gounod born?
2. What is the *Prix de Rome?*
3. In what countries did Gounod live?
4. What is his most successful opera?
5. Do you know the story of Faust?
6. Did Gounod write much church music?
7. What is the name of his most famous oratorio?
8. When did he die?



DEAR JUNIOR:

I am having the "Little Biographies" from the JUNIOR ETUDE translated into Japanese and posted, with a picture of the composer, on our music bulletin board at school, thereby creating an interest in the lives as well as in the music of these great men.

From your friend,
MISS JENNIE A. PIETERS,
Shimonoseki, Japan.

DEAR JUNIOR ETUDE:

I have not taken lessons for several months, because our piano is out of order: but by the time you get this we shall have a brand new one. I am twelve years old and a freshman in high school. I have been helping a six-year old boy with his music, for about six months. He is very talented, I think.

From your friend,
MARIAN HERRICK (Age 12),
Nebraska.

The Music Scrap Book

(*Continued from page 145*)

of their pieces and things like that in it. That's what I meant when I suggested a Music Scrap Book before."

"That's such a nice idea. Will you help me start one?" begged Marie. "What do I have to have for one?"

"First, you'll have to have a book of some kind. A composition book like the ones you use in school will be fine. Then, for the rest, almost anything about music that interests you will be just what we want exactly."

"I have a lot of little pictures of composers I cut out of THE ETUDE JUNIOR pages."

"Fine. Have you a music story book like the one by James Francis Cooke, for instance, so we can find a story of the composer's life to put into our picture book?"

"Why, Daddy got me that book when it was first printed and I have hardly opened it, even." Marie laughed.

"What!" The poor Brownie was shocked. "Well, get it out this very second. It's just what we need!"

Mother was surprised and delighted, some time later, when she came home and found Marie working away on a pretty music book, and talking to herself (or so Mother thought).

That night, after Marie was sound asleep in bed, the little Brownie heard Mother and Daddy talking about the interest their little daughter was taking in her music; and he was so happy that he woke Marie up so she could hear too.

The Mischievous Musical Elf

By FRANCES GORMAN RISSER

Far back in my piano
There lives a music elf,
And he loves to hear me practice,
He's lonesome by himself.

When practice has been nicely done
The notes ring sweet and clear,
I know my little music elf
Is hiding somewhere near.

If I miss practice for a day.
The next this music elf
Makes all the notes sound "fumbily"
And chuckles to himself.

I know that he's just showing me
How terribly I'll play
Unless I practice as I should
And visit him each day!

DEAR JUNIOR ETUDE:

I play the clarinet in our young people's band and like it very much. I played at a recital in October. My teacher is my Aunt. At school we had to tell about some composer; and I told about Beethoven, as he is my favorite.

From your friend,
Louise Mairs (age 11),
Missouri.

DEAR JUNIOR ETUDE:

I am eleven years old and have been taking piano lessons nine months. I practice two hours a day, and, when school is out, I shall do three hours. My teacher says I have fine lessons.

From your friend,
EDNA NICKELS (Age 11),
Wisconsin.

N. B. Unless one is *far* beyond the average in talent and ability, two hours a day would seem too much for an eleven-year-old student to practice, and certainly three hours is out of the question. Muscles at this age are very tender and might easily be overworked. Then more harm than good is done. Very few eleven-year-old students have the physique for such work. They should be out in the sunshine more. What cannot be accomplished in one hour of good, earnest practice had better be postponed until the student is a little older.

DEAR JUNIOR ETUDE:

I have taken piano lessons irregularly since I was six. I went to a conservatory when I was eight, but the doctor made me stop. Since then my mother has helped me. I hope some day to be able to graduate from the conservatory.

From your friend.
LOIS MENARD (Age 12), Kentucky.

Answers to Ask Another

1. The piano was invented about the first part of the eighteenth century. The first one was exhibited in 1709, but pianos were not generally used until many years later.
2. *Da capo* means "from the beginning."
3. 
4. The first opera was produced in Florence about 1600.
5. Four.
6. 1849.
7. Richard Wagner.
8. Wandering minstrel — poets who roamed over France in the Middle Ages singing their own compositions.
9. B9.
10. From the *Nocturne* in Mendelssohn's "Mid-summer Night's Dream."

Bird Houses

By RENA I. CARVER

IT WAS time for bird-house contests and Ralph was much more excited about his wren house than about his practicing. His teacher asked him whether his wren house would be suitable for martins or tailor-birds.

"Oh, no! Indeed not!" and he went on to explain.

"Yes, I see," the teacher replied. "And do you not know that the knowledge and technic you now have are quite sufficient for the soldier piece and other little melodies you play, but too weak and small for those fine pieces you have heard and long to play?"

"Well, I guess! Just like building a tiny shelter-house for the martin families. I must get busy and build a bigger technic —and that means more practice!" And he went out smiling.

Her Berry Money

By MAY RICE

LITTLE JOYCE, aged ten years, had been picking strawberries. When it came time to practice her music lesson she was so stiff that she could not "tread" the organ very well. She was so determined, however, to do her regular hour of practice that she paid her brothers, Curtis and Preston, each ten cents, to pump the organ for her, from the money she had earned picking berries.

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Playing Hymns." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of February. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing for Father

(PRIZE WINNER)

When I play for my father I always try to do my best. I sit straight, pay more attention to details, count better and take more interest. My father is quite musical. He sings, plays, enjoys music of all kinds, especially opera. He often tells me the stories of the operas. He took me to an opera in the big opera house in Paris once. He also tells me about the great musicians: how Beethoven's father made him practice; how Paganini, when a boy, equalled his father's skill; how Mendelssohn's father permitted him to lead an orchestra of young people in his home. Playing for father is a help to all young musicians and is a pleasure to both performer and listener.

ELIZABETH H. OLIVER,
(Age 12), Penna.

Playing for Father

(PRIZE WINNER)

One day as I sat at the piano my father asked me to play a march for him. Of course I was glad to play for him, but I could not play my march well because I never liked it and never practiced it. Father always liked marches and I could not refuse him. So as I began to play I made a mistake. It was soon corrected, but before I had finished I had made many mistakes. I could feel my face getting red, and I was terribly ashamed of myself, and I knew what my father was thinking of me. That day I learned that I should practice the pieces I liked and the pieces I did not like, and I have been doing that. I hope that every one who takes piano lessons will learn that little lesson.

AGNES SOBOVICK,
(Age 12), Ohio.

ANSWER TO NOVEMBER PUZZLE

F
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PRIZE WINNERS FOR NOVEMBER PUZZLE

Charles Morgan (Age 14), Illinois.
Caroline McGee (Age 13), South Carolina.
Virginia Dodge (Age 10), Maryland.

HONORABLE MENTION FOR NOVEMBER PUZZLES

Pauline Oliverius, Virginia Erdman, Dora Goodkin, Florence Haleschek, Vincent Gracious, Doris Leibetter, Jean Brown, Mary Margaret Clemens, Helen Covert, Dorothy Barrett, Robert Murphy, June Prelo, Shirley Heckel, Florence A. Armstrong, Mary Ellen Durnbaugh, Elizabeth Carr, Beverly Buehrer, Betty Jane Auer, Constance Fulco, Bernice Langhorne, Eileen McDevitt, Helen McDevitt, Annabel Coleman, Marie E. Wilkey, Margaret Barrett, Dorothy Murphy, Lois Musgrave, Florence Bernstein, Cantonia Hull.

HONORABLE MENTION FOR ESSAYS

Florence Haleschak, Elizabeth Rainey, Mary Louise Beaty, Mary Senernak, Mary C. Monaghan, Louise V. Receveur, Evelyn Leibetter, Beverly Buehrer, Edith Hall, Annabel Coleman, Cantonia Hull, Jewell Murphy, Robert Murphy, Virginia Lee Riley, Dora Goodkin, Margaret Mary Clemens, Dorothy Barrett, Marie Wilkey, Caroline McGee, Miriam Williams, Helen Dogherty, Miribell Martins, George Johnson, Harriette Hanson.

Vertical Puzzle

By MIRIAM GOLD

1. The second letter of the country that developed oratorio.
2. The second letter in the name of the composer of "Traviata."
3. The third letter in the name of the greatest polyphonic composer.
4. The fifth letter in the name of an opera by Wagner.
5. The third letter in the name of an opera composed by Paderewski.
6. The fifth letter of an instrument of four strings.
7. The third letter in the name of the greatest American composer.

The above seven letters, reading down, will give a word meaning the mechanical part of musical performance.

DEAR JUNIOR ETUDE:

I am ten years old and hope to be a musician some day. I gave a recital when I was six and played twelve pieces; one of them was Beethoven's *Minuet*. This spring my sister and I will give a recital. I am learning a Mozart concerto. I play violin in our school orchestra and play cornet in one of Daddy's bands. I have made up a lot of piano pieces but can not write them down. Mother says some day I shall study harmony. I am making a music scrap book.

From your friend,
MARTHA JORDAN (Age 10),
Alabama.

Chairmaster's Guide

FOR THE MONTH OF APRIL, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SEVENTH	PRELUDE Organ: Souvenir Romantique ..... Gordon B. Nevin Piano: Mountain Dawn ..... Roberts Te Deum in C ..... Abeloff ANTHEMS (a) Lord God Divine ..... Maskell (b) Holy Father, Hear My Cry ..... Brackett OFFERTORY God Heareth Me ..... Dichmont (S. solo) POSTLUDE Organ: Grand Choeur Solennelle ..... Lacey Piano: Sweet Spirit, Hear My Prayer ..... Wallace	PRELUDE Organ: A Song to the Stars ..... Kinder Piano: The Fountain ..... Gordon B. Nevin Magnificat and Nunc Dimittis No. 2, in E-flat ..... Stults ANTHEMS (a) Heaven is Our Home ..... Campbell (b) They that Trust in the Lord ..... Gillette OFFERTORY Alone with Jesus ..... Forman POSTLUDE Organ: Triumphal March. C. C. White Piano: Triumphal March. C. C. White
FOURTEENTH	PRELUDE Organ: Estrellita ..... Ponce-Kohlmann Piano: Romance in A-flat ..... Rimsky-Korsakoff ANTHEMS (a) Hold Not Thy Tongue, O God ..... McDonald (b) Seek Ye the Lord ..... Flagler OFFERTORY Love Divine ..... Rockwell (Duet) POSTLUDE Organ: Sonatina ..... James H. Rogers Piano: Au Matin ..... Godard	PRELUDE Organ: Lullaby ..... Marks Piano: Longing ..... Ambrose ANTHEMS (a) All Through the Day Thy Love Hath Spared Us ..... Stanford (b) Praise to God ..... Henrich OFFERTORY The Wondrous Cross ..... Roberts (T. solo) POSTLUDE Organ: Cathedral Shadows ..... Lemare Piano: Pastorale Reverie ..... Marrison
TWENTY-FIRST	PRELUDE Organ: Canzone in A-flat ..... Sheppard Piano: Cavatina ..... Raff ANTHEMS (a) O Lord Our Governor ..... Gadsby (b) O For a Closer Walk with God ..... M. B. Foster OFFERTORY O Love that Wilt Not Let Me Go ..... Forman (A. solo) POSTLUDE Organ: Adoration ..... Cummings Piano: Andantino in D-flat ..... Lemare	PRELUDE Organ: A Song of the Night. Sheppard Piano: Romance ..... Rachmaninoff ANTHEMS (a) Softly Now the Light of Day ..... Moeller (b) Eventide ..... Lambrecht OFFERTORY Prince of Humanity ..... Neidlinger (S. solo) POSTLUDE Organ: Processional March ..... Kinder Piano: Fragment from the G minor concerto ..... Mendelssohn-Moszkowski
TWENTY-EIGHTH	PRELUDE Reverie (The Fairy's Dream) ..... McCollin (Violin, with Organ or Piano) ANTHEMS (a) Thy Life Was Given for Me ..... Herwald (b) Father, Hear the Prayer We Offer ..... Berwald OFFERTORY Search Me, O God ..... Neidlinger (Duet) POSTLUDE Organ: Royal Pageant ..... Marks Piano: Semper Fidelis ..... Parker	PRELUDE Organ: Faith ..... Mendelssohn Piano: Adagio in B minor ..... Mozart ANTHEMS (a) They Who Seek the Throne of Grace ..... Campbell (b) Lead, Kindly Light ..... Clark OFFERTORY Slumber Song ... Gretchaninoff-Hartmann (Violin, with Organ or Piano) POSTLUDE Organ: Postlude in C ..... Schuler Piano: Adoration ..... Borowski (Four-hands)

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

Pussy Willow Waltz, by Pauline B. Story.

The left hand part of this dainty waltz is so very easy that you will be able to watch the right hand carefully, to see that the correct finger for each note is used. *Tempo di valse* means "in waltz time." Of course, some waltzes are very slow and others very fast, but when this Italian expression is placed at the beginning of a piece of music, it intends a tempo about half way between slow and fast.

Courante, by Helen L. Cramm.

This is a lively dance that you are bound to like. It is written in the style of an old French dance of years ago, and as we play it we can almost see two dancers in olden costume appear before our very eyes. The second eight measures are exactly the same as the first eight measures, only in the key of G instead of C. Then the first eight are repeated, and thus ends the first part of the piece. Next come phrases in A minor and D minor, followed by a series of chords in C minor, and at last a right hand run brings us straight back to the first melody.

Stringendo means to hurry the tempo; it is generally followed—as in this piece—in a few measures, by the words *a tempo*, which say that the regular time of the composition must be resumed.

L'Angelus, by Charles Gounod.

Charles Gounod—a story of whose life is printed in this month's Junior Etude—had two little nieces that he liked very much indeed; and they in turn were devoted to their Uncle Charles. So it happened that they were learning to play the piano, and so it one day occurred to Gounod to write for them a short and easy piece which they could play together. He called it *The Angelus*. In the *Primo* part—which has the melody—he wrote notes in imitation of high-toned bells, and in the *Secondo*, notes like low-toned bells. We think you will agree, when you play it, that the effect is very fine indeed. Keep the time very regular.

The *Primo* part is to be done in *legato* (smooth) style.

Playtime, by A. Louis Scarmolin.

The piano part of this rhythmic orchestra piece can be used by itself as a piano solo, though then it is not nearly so much fun as when you gather together some of your schoolmates, arm them with sand blocks, tambourines, and so forth, and proceed to conquer your audience by an "orchestral" performance.

The keys in this merry *Playtime* are C and F. How many flats are there in the key of F, three or four? That's right, there is only *one*, and we were just trying to mix you up by mentioning the numbers three and four.

Music of the Waves, by Mathilde Bilbro.

First read every word of the nice poem which Miss Bilbro has placed at the beginning of this descriptive little sketch. It will help you to play the piece more understandingly. Nearly every child has heard the moaning sound of waves rolling in from the ocean or from a lake, and you will see that the composer has mimicked that sound well by using chromatic scales (scales made up of half steps entirely). This big word is pronounced like this: *crom-eh-tick*. As you play chromatic scales *upward*, make a *crescendo* always; and as you play *downward*, let the tone grow gradually softer.

In any chromatic run the thumb is sure to have plenty to do, often passing under other fingers.

We are as sure as sure can be that you will enjoy practicing this piece more than any piece you ever studied; but it will need lots of truly hard work, if you are to play it right.

LETTERS FROM ETUDE FRIENDS

Christmas—And an "Etude"

To The Etude:

Thank you very much for your kind letter—also for the back numbers of The Etude which you so obligingly sent. They arrived on December fifteenth, just in time to lend a "note of cheer" to the Christmas season, not possible for me, I must content myself with the warmth of "Old Sol" instead. But with an Etude before me, I forget for a while that I am deprived of the comforts and pleasures of home, and enjoy the company of all the fine characters presented therein.

I hope that this year will prove to be most successful and satisfactory to you.

Remember that your ideals and the success you have in attaining them affect your many subscribers.

(Mrs.) C. H. Kaelson,
South Africa.

Think It Over!

To The Etude:

I have a pupil whose hands and arms were hurt and deformed when a baby. Since I have known her from infancy I persuaded her mother to permit me to give the child piano lessons, as a stepping-stone to overcoming her deformity. I gave her proper exercises both at and away from the piano and pieces requiring delicacy of touch. I have seen a marked improvement in her during the two years she has been with me. When she plays one cannot see that her arm is in any way different from any other child's.

Think it over, parents, and see if your child's handicap cannot be overcome by having her study piano.

Mae Sorin

Taking Up Music at Sixty

To The Etude:

The state convention of the Grand Army of the Republic was held in Topeka today. The greatest inspiration I received from the meeting was from a violin solo by a white-haired lady, Mrs. G. T. Bainbridge, seventy-nine years old. In talking with her a few minutes after the meeting I learned she had never taken a music lesson in her life. She had always liked music, but teachers were scarce when she was a child and she did not get a chance to take lessons.

So, when she had children of her own, she gave them all a good musical education. They all learned to play the piano, and one boy is a concert violinist. By watching over their shoulders while they were taking their lessons she learned to read the notes and the meaning of the musical terms.

After the children were all gone the place seemed lonely without their music. But there was an old violin in the house which they had left behind and she began practicing on it. In time she taught herself to play. She was over sixty years old when she started to learn the violin. Her example ought to be an inspiration to others who love music but who were in their youth denied the opportunity to learn.

Jesse A. Keeble.

Answers to Can You Tell?

Group No. 21

See page 86 of this issue

1. Johann Sebastian Bach.
2. E-sharp.
3. Accent is greater stress on some tones than on others.
4. Reorganized from an earlier Philharmonic Society founded in 1820, the present one gave its first concert in the Apollo Rooms of New York City, December 7, 1842.
5. Adelina Patti.
6. C-sharp minor.
7. Gioacchino Rossini.
8. From Schumann's *Träumerei*.
9. "Flora; or Hob-in-the-Well," a ballad opera, was given at the Courtroom, Charleston, South Carolina, on February 8, 1735.
10. In 1838, at Boston, by Lowell Mason.

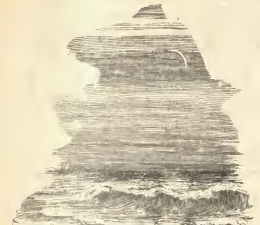
Watch for these tests of four store of knowledge, appearing in each issue of "The Etude Music Magazine."

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

No 4, from the set *There's Music Everywhere*. Grade 2½.

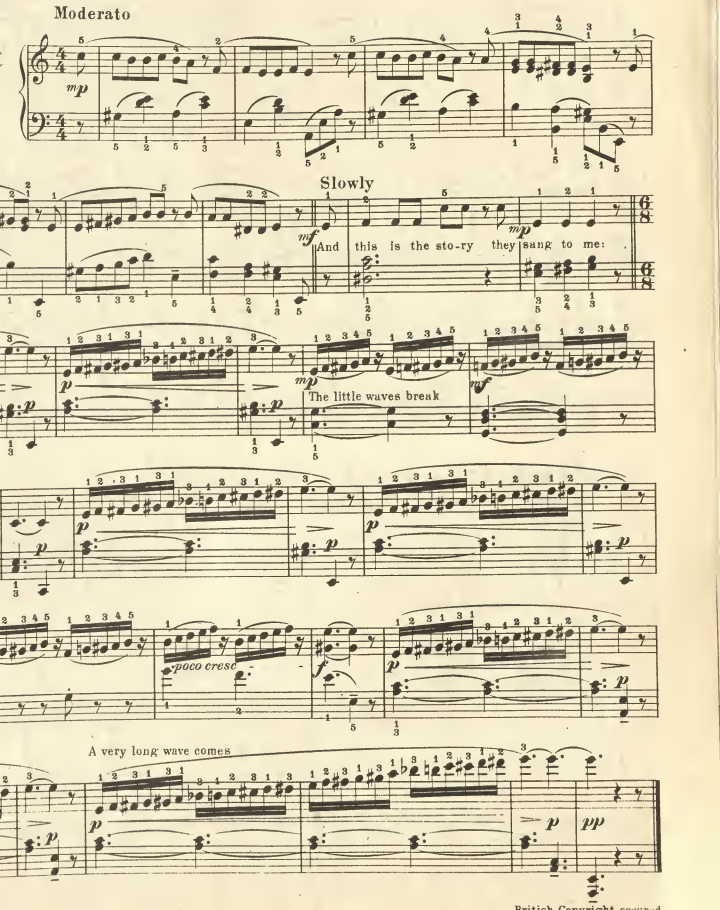
MUSIC OF THE WAVES

MATHILDE BILBRO



One day when I was dreaming
Down by the murm'ring sea,
The waves came gently swelling
And creeping close to me;—
Came creeping, rushing, swelling,
First softly, then compelling.
A story they were telling
Down by the murm'ring sea.

Moderato



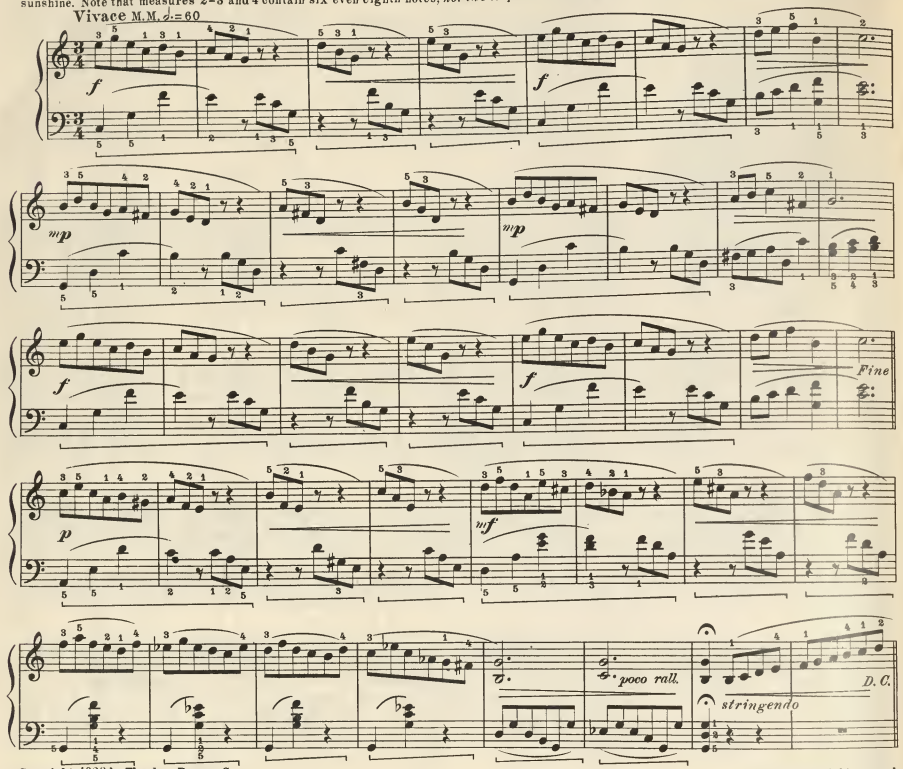
Other Music Sections in this issue on pages 81, 109, 117

COURANTE

A DANCE OF FRENCH ORIGIN

HELEN L. CRAMM, Op. 42, No. 1

The word Courante, means *running*, and this composition should be played rapidly, and in the happy mood of children at play, or a brook dancing in the sunshine. Note that measures 2–3 and 4 contain six even eighth notes; *not two triplets.* Grade 2½.

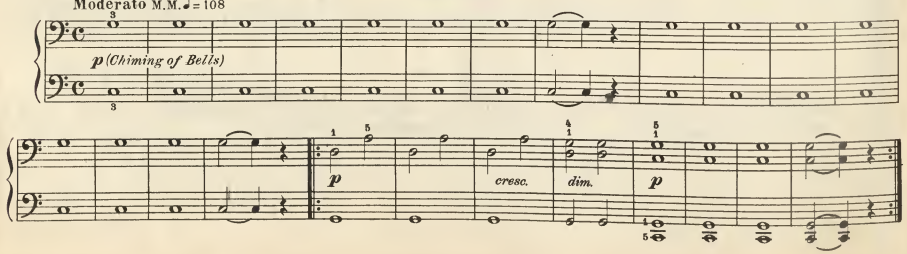


L'ANGELUS

SECONDO

CHARLES GOUNOD

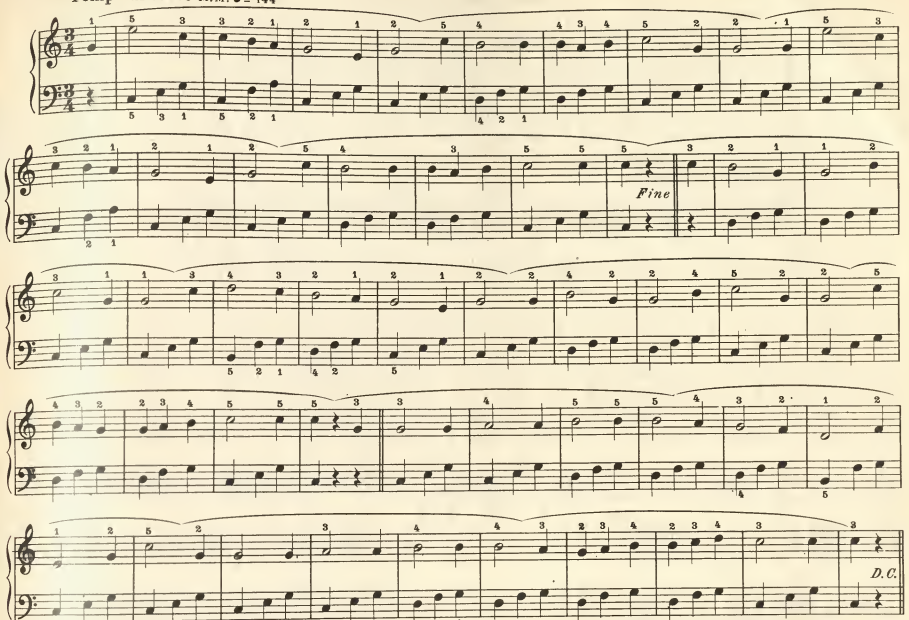
Written for the Composer's nieces: Charlotte and Therese Gounod.



May be used as one of the "very first pieces." Grade 1.

PUSSY WILLOW WALTZ

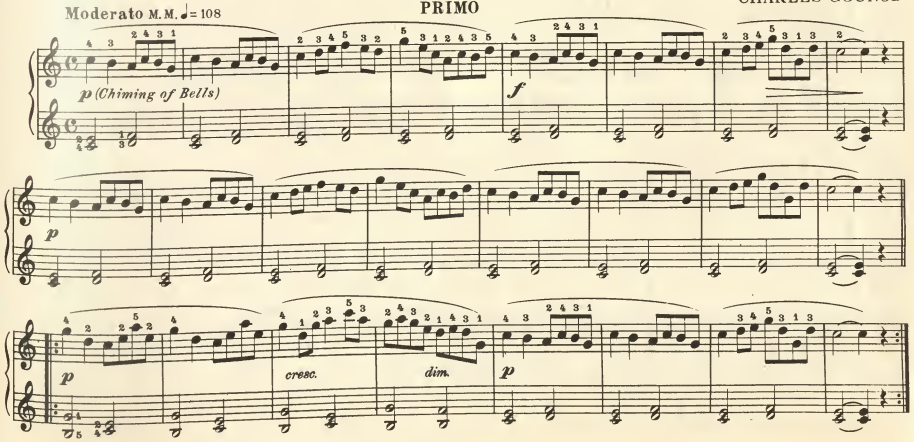
PAULINE B. STORY



L'ANGELUS

PRIMO

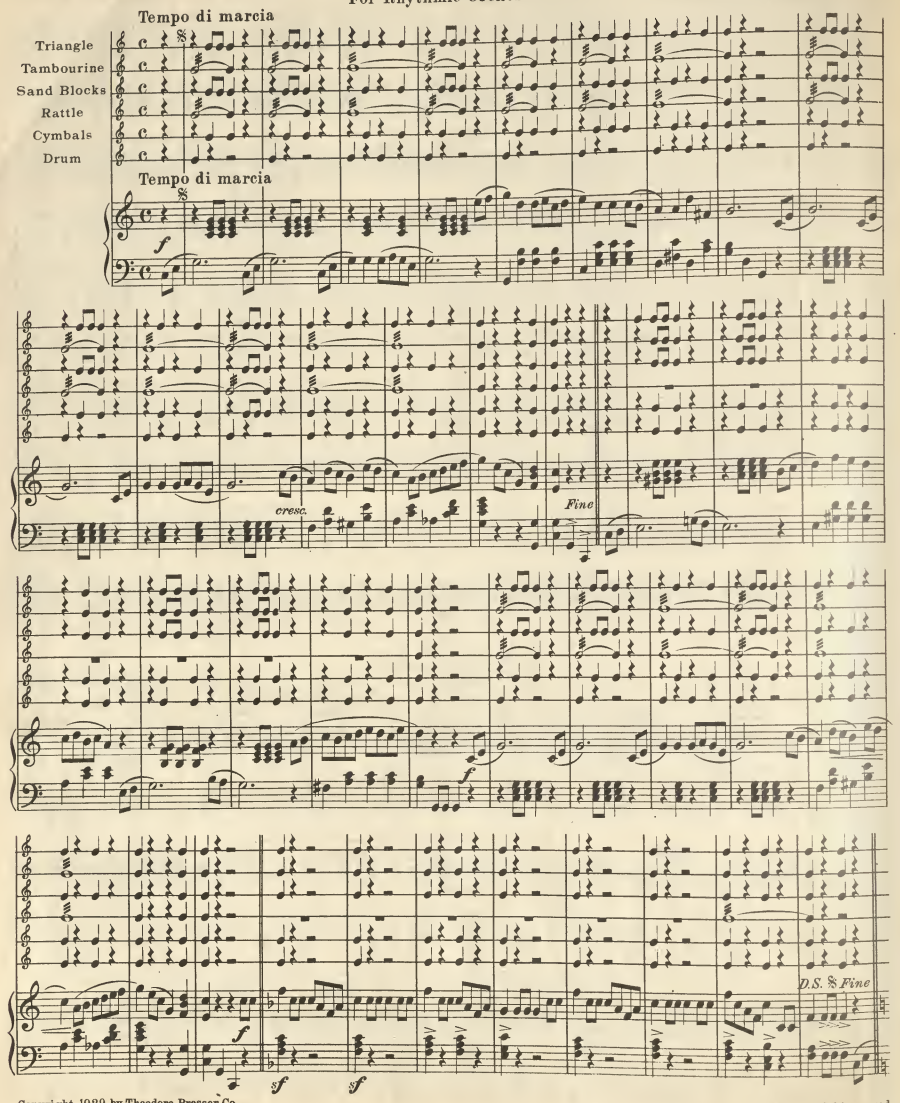
CHARLES GOUNOD



PLAYTIME

For Rhythmic Orchestra

A. LOUIS SCARMOLIN



Direct Method for Scales and Arpeggios

By J. S. PARKS

A CERTAIN LADY went to a well-known teacher complaining that she was practicing two hours a day on scales and arpeggios but could not get correct fingering. He said, "Madam, give me a few minutes. I can show you how to master these scales." His first question was, "With your first five scales, C, G, D, A, E, on what notes does the fourth finger come into use?"

She said, "Wait until I play them." Then she began on the C scale and tried the fourth finger on B and then on F. After doing this several times she saw it did not come out even when the fourth finger came on F. So at last she said, "P." In the same way she found the fourth finger in the left hand came on "D."

The teacher said, "Play each hand separately and slowly four times, the right hand on B and the left hand on D." When she had finished, he said, "Now, taking the starting key for the C scale, where does B (the fourth finger note) come, in relation to C? Isn't it a minor second down? And D is a major second up. Now you have the secret of using the fourth finger in these five scales, right hand and left."

Next she asked, "What about the B, F sharp and C sharp scales?"

"Easy! B has two white keys, B and E. The third finger is used in the two black key group on the black key next to the upper white key (E in this scale); and the fourth finger is used in the three group on the black key next to the upper white key (B in this scale). The scales of F sharp and C sharp come under this "With regard to arpeggios," he went on, "Take a note name (C, for instance) and then skip a letter (D) and name the next letter after (E). Do this with another set of letters (E-G). Do these look the same distance apart on the keyboard?"

The lady shook her head, *No*, and pointed out that C and E have two black keys and one white between while E and G have one black key and one white between them.

"Very well," her professor continued, "we shall call the intervals with three between *big* and those with two between *small*. Now consider the triad C, E, G. C-E is big. E-G is small. A triad with the first interval big and the second small is called major. A triad with two big intervals is called augmented. A triad with the first interval small and the second one big is called minor. A triad with the first small and the second small is called diminished.

"Here is my fingering for arpeggios in every scale:

R. H. 1-2-3-1-2-3-5
L. H. 5-4-2-1-4-2-1

"Here is the fingering for arpeggios played in succession:

R. H. 1-3-5-1-2-5-1-3-5
C-E-G-E-G-C-G-C-E
5-3-1-5-3-1-5-2-1

"With regard to the Dominant Seventh let us begin on C (the dominant of F). C-E is *big;* E-G is *small;* G-B flat is *small.* To form the diminished seventh all big intervals are made small, the ones that are already small being left so."

"This is my advice to you," the teacher concluded. "Practice with serious thought on these matters. And soon, just as the eye is enabled to fly over the words without pausing to read the separate letters, so will the fingers skim through the scales and arpeggios without hesitation over a single note."

Accompanying Singers

By LESLIE E. DUNKIN

IN ACCOMPANYING singers there is a distinct art that not all musicians understand or use. Practice brings the musician nearer to perfection as an accompanist. A few helps to be remembered will change the effect of the playing.

When beginning, the accompanist should strike the opening chord distinctly so that the singer will be sure to get his tones. This will be followed by a brief prelude to give the singer an opportunity to get his bearings before beginning. This prelude should be played with a normal volume.

As soon as it is time for the singing to begin, the musician should soften the playing, remembering that the people are more interested in the singing than in the accompaniment. The perfect accompaniment directs the attention of the listeners to the singing.

The accompanist should follow the accompanied, unless the latter be a chorus or a large audience. Then the director should be followed. The accompanist should be true to the name—one who "goes along with"—and not try to lead the soloist. A previous practice is necessary to do this well. At this practice the musician should give the singer an opportunity to show how he wants to sing and what expression he would like to give to the piece.

No two singers or groups of singers are likely to sing the same piece in exactly the same way. They have the liberty to inject their own personalities and thoughts into the singing. The accompanist should help them to do this. Those parts of the song which are difficult to catch should be played a little louder in order to get the singer on the right track without the public noticing the difference.

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Easter Music

Yes, everyone of you choir directors, stopping to read this paragraph because its heading brings the realization that early thought should be given to Easter music as Easter comes along quickly on the calendar this year, will do well to take immediate action toward the securing of a selection of Easter music from which to choose the numbers to be used.

We have on one of these pages notice of the new cantata "Life Eternal," by Norwood Dale, that we are issuing and some of the most recent anthem publications for Easter from which a selection might be made are:

Christ, the Lord, is Risen Today, by H. P. Hopkins. Price, 15 cents.

Hymn of Gladness, by R. M. Stults. Price, 12 cents.

Day of Resurrection, by E. A. Barrell, Jr. Price, 12 cents.

The Lord Now Victorious, arr. from Masegnu by Philip Greely. Price, 20 cents.

All of these are for mixed voices.

Anyone interested in a substantial list of Easter anthems, Easter solos, Easter cantatas, Easter services and organ numbers suitable for Easter, may have such a list for the asking.

Spring Entertainment Material

A radio announcer in the United States can tell his story to millions of people within a radius of several thousand miles, because the same language is understood by all. In Europe the announcer would have to use a half dozen or more languages in order to be sure that everyone within a radius of a thousand miles fully understood each announcement.

When we go to speak of Spring entertainment material to readers of THE ETUDE, we realize that we have more than one audience to which to talk. There is the great group of Music Supervisors who need choruses, cantatas, musical plays and other material for the Spring exhibitions to demonstrate accomplishments in the fields of public education. Then, there is the host of piano teachers wanting piano solo and piano ensemble numbers for the Spring Pupils' Recitals, also we must not forget all the active music workers who promote entertainments, or the production of plays, for the benefit of a community, choral organization, church or some other worthy purpose.

Space would not permit telling here of all the things we have to offer these various groups, but we can assure all that we have a wide variety of things to offer each, and our experts will be glad to make suggestions for any specified needs. If desired, our Catalog Department will be glad to send classified catalogs and folders listing and describing choruses, cantatas, musical plays, operettas for juveniles, musical recitations and pianologs, piano ensemble music, etc., etc.

Above all do not delay planning early to insure complete success in any Spring entertainment undertaking.

Necessary Jingles

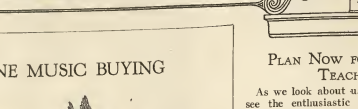
For the Pianoforte

By Blanche Fox Steenman

While this is primarily a technical work it is nevertheless gotten up in a manner which will be very appealing to young students, so that the working out of the necessary technical features becomes almost a matter of play. Each of the *Jingles* is accompanied by appropriate text.

The special introductory price in advance of publication is 30 cents postpaid.

Straight Line Music Buying



"THE shortest distance between two points is a straight line." Thousands of teachers have found this Euclidian axiom a huge saver of time and money in buying music. This applies particularly to teachers living where they do not have an adequate music store available.

Some 62,000,000 people in the United States are so located that they cannot reach a great musical establishment such as that of the Theodore Presser Co. without traveling scores of miles. To people in this group our service has proven invaluable.

The straight line from publisher to purchaser has been made far shorter in these days of telegraph and air mail. Rush orders are often on their way back to you five minutes after their receipt at 1712 Chestnut Street. Once you have tried the Straight Line method of music buying as developed by the Theodore Presser Co. you will be surprised with its great convenience and its money-saving advantages. Remember, the huge staff of musical experts, the immense stock and the great number of years of specialishing in "sales by mail" is not to be found combined in any other musical supply house in the world.

If you are in a great hurry telegraph "Send Music by Air Mail."

Advance of Publication Offers—February, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

Algerian Dances—Piano—R. S. Stoughton.60c
Blue Ridge Idyls—Piano—Lily Strickland.60c
Book of Trios for Piano, Violin and Cello.75c
Classic and Modern Band and Orchestra Collection—Edw. E. Mabey and Wilfred Wilson—parts, each.....25c
Piano Accompaniment to Orchestra.....60c
Concert Orchestra Folio—Parts.....15c
Piano Accompaniment.....30c
Concertino No. 1—Violin—F. Seitz.....35c
Concertino No. 2—Violin—F. Seitz.....35c
Easy Compositions for the Development of Technic and Tonality—Piano—Wright..25c
Fiddlin' for Fun—Rob Roy Peery.....40c
How to Master the Violin—Frederick E. Hahn $1.00
Lemke's Ensemble Material—Viola, Cello and Bass Parts—Will H. Bryant—each .35c
Life Eternal—Easter Cantata—Norwood Dale 35c
Light Opera Production—Gwynne Burrows.60c
Necessary Jingles for the Piano—Blanche Fox Steenman 30c
New Piano Album for Young Players....35c
Our Little American Cousins—Lalla Ryckoff 30c
Pirate's Umbrella, The—Operetta—Mrs. R. R. Forman.....35c
Requiem Mass for Two-Part Chorus—G. Fabrizi 35c
Shepherd, The—Musical Play—Mathilde Bilbro 35c
Six Study Pieces for the Left Hand Alone—Bergen 25c
Sonatina—Organ—James H. Rogers.....40c
Stories to Sing To—Gladys Taylor.....20c
Three Dances from Henry VIII—Piano—German 40c
To a Katydid—Children's Cantata—Carl Busch 30c
Tunes for Little Folks—M. L. Preston.....35c

Life Eternal

Cantata for Easter

By Norwood Dale

We have practically ready for immediate delivery a fine new Easter Cantata. This may be regarded as a companion number to the highly successful Christmas Cantata by the same composer which was published during the past season. It is a compact, well written work, melodious work with the usual solo parts, quartet and chorus numbers. The organ part throughout is effective, interesting, not difficult to play but affording good support to the voice. The chorus work is very smoothly written and telling throughout. The entire cantata is not difficult of rehearsal and it will prove a popular number for any special Easter service.

The special introductory price on a single copy for this month only is 35 cents, postpaid.

Requiem Mass for Two Part Chorus

(Soprano and Alto or Tenor and Bass)

By Geremia M. Fabrizi

There is a real dearth of easy and effective Requiem Masses for general use. The new one which we have now in preparation should meet with instant success. It is the first place it will have the assignment of the *Society of Saint Gregory of America* and it is exactly in accordance with all of the recent rulings regarding liturgical music.

This work is written so its two parts may be sung either soprano and alto or tenor and bass. The parts flow along very beautifully in measured music but there is an occasional touch of the Gregorian all correctly set.

The special introductory price in advance of publication is 35 cents, postpaid.

He is great who confers the most benefits.

—Ralph Waldo Emerson

Plan Now for Summer Teaching

As we look about us each Summer and see the enthusiastic teachers who have conducted Summer Classes that have had such success as to be highly gratifying, we cannot help but feel that these teachers come from those who might be set apart as true pedagogs.

There is an economic side that is highly attractive to the teacher who holds Summer Classes instead of accepting the enforced idleness, but the truest success and the greatest pleasure enjoyed by the one who views the calling of a teacher properly, is found in the benefits others gain through development in the art.

Great as is the good done by education in general, music undoubtedly surpasses all other branches in possible benefits to humanity. It most closely approaches the spiritual realm, and every music teacher should feel it not only an honor, but a duty, to be equipped to bring young and old under the influence of music.

Instead of sitting back and letting music students round about lose musical attainments through Summer idleness, the teacher should endeavor to arrange music classes that will be helpful to their further progress, in addition to arranging other classes to direct to music those of kindergarten and school ages who have sufficient time in Summer months because of release from the routine of school work.

There are special Summer piano courses that can be started with such a fine instruction guide as "Music Play for Every Day." Then, also for the young, fascinating classes in history and musical biography can be arranged with such aids as Cooke's "Young Folks' Picture History of Music" and the booklets in the series known as "Child's Own Book of Great Musicians", by Thomas Tapper.

Attention need not be focused entirely upon the little tots, since harmony and composition classes are easily handled with text books as interesting as Orem's "Harmony Book for Beginners", and "Theory and Composition of Music" by the same author.

Then, of general interest to all music lovers are special Summer classes in the history of music, for which Cooke's "Standard History of Music" is extremely popular.

This may seem like an early suggestion to give thought to Summer classes, but prudent teachers, particularly those who never heretofore have conducted classes, will do well to get acquainted with helpful material at this time and lay plans for insuring the success of special Summer classes.

Our Little American Cousins

Six Characteristic Pieces For the Pianoforte, with Words

By Lalla Ryckoff

This is an interesting set of six recreation pieces for young players. Those who have completed first grade work and are about ready for the second grade can take up this book to very good advantage. The pieces are of unconventional type and in characteristic vein. Their titles are as follows: *Indian Rover Joe; Eskimo Tom; Dinah in Dixie; In Hawaii; Si's Barn Dance; Tango Cubana.* The composer, Lalla Ryckoff, is new to our catalog but we feel sure that her work will be much appreciated.

The special introductory price in advance of publication is 30 cents, postpaid.

Fiddling for Fun or Playtime for the Young Violinist

A Method for the Youngest Beginner

By Rob Roy Peery

As the title implies this method is intended to hold the interest of the young pupil from the very beginning. The first studies are illustrated with stories in rhyme. The finger position for the tones on the G string (second and third fingers close together) is used as a finger pattern for all the other strings. The book goes along delightfully throughout and the student accompanied by the teacher is playing little melodies almost before he knows it.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

A New Piano Album for Young Players

From time to time it has been our custom to issue new albums printed from the special large size plates. It has been some time since we have published an album made up in this manner and as there is an abundance of material on hand we are now engaged on a new collection of this type. The pieces will be exclusively in the first and second grades, nothing harder. All of the best and most popular contemporary writers will be represented and there will be a very large number of pieces.

The special introductory price in advance of publication is 35 cents, postpaid.

Easy Compositions for the Development of Technic and Tonality

For the Pianoforte

By N. Louise Wright

This is another one of Miss Wright's very attractive volumes for young players. It is a common custom in most easy volumes to remain in the easiest keys but in this book the very pretty pieces venture into more remote keys without becoming difficult to play. In this way technic and tonality may be developed hand in hand.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Algerian Dances

Suite for the Pianoforte

By R. S. Stoughton

No matter how practical we Americans may appear or how domesticated we may seem to be, our innermost desires are betrayed as having somewhat of the dreamer and the roamer in the way we enjoy being carried off by music having an atmosphere that breathes of peoples and customs far removed from those with which we daily mingle. This suite, "Algerian Dances," furnishes unique and fascinating novelties for the pianist's recital program and at the same time supplies musical material of great value to those in the terpsichorean and motion picture accompanying fields. These numbers were originally created for oriental dance scenes featured by Ruth St. Denis. It is also easy to measure these piano numbers as being extremely useful with pupils in about the fourth and fifth grades.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Book of Trios

For Piano, Violin and Cello

This will prove an ideal collection for players of *ensemble* music. The numbers contained will be such as are not found in other books and while not difficult none of them are trifling. All are exceedingly well arranged and they are by standard and contemporary writers. No better introduction could be found for the larger trios by the great classic and modern writers.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Blue Ridge Idyls

Suite for the Pianoforte

By Lily Strickland

The gifts of the writer, poet, painter and musician as they take things that come to their notice and like the diamond cutter, bring out of the rough gem the beautiful lights that the average person would not otherwise realize existed, bring to us many beautiful things in literature, drama, art and music. Lily Strickland gives us in these *Blue Ridge Idyls* piano compositions which musically tell us of the beautiful, fascinating scenes and interesting characters observed in intimate contact with that far-famed section of the country in the South known as the Blue Ridge Country. These *Idyls* are most delightful in their descriptive and melodic qualities and will take well with recital audiences or with pupils studying them in the upper intermediate grades.

The special introductory price in advance of publication is 60 cents.

Light Opera Production

For School and Community

By Gwynne Burrows

Great is the exaltation of all participants in an amateur light opera production when the curtain has gone down on a tremendously successful performance. Behind all of the fine work and sincere co-operation of everybody in the production there is usually the guiding hand of one who has labored hard, figuring out all the details of staging and production and who has spent considerable time and effort in leading the performers to the perfection witnessed by the audience.

Any individual who is likely to be called upon at any time in the future to undertake the responsibilities for the success of a performance will find it a very profitable investment to put money in a copy of this book. It covers the many points all the way from the selection of the work to its financing, publicity, rehearsing, directing and production. Even those wishing to be successful performers in amateur light opera productions would do well to be fully acquainted with this book.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Three Dances from Henry VIII

For Piano Solo

By Edw. German

The Three Dances from Henry VIII have attained great popularity. Written originally for the production of the play Henry VIII in 1892, they have grown in popularity with the development of the radio and the spread of really high class moving picture houses with their very excellent orchestras of symphonic proportions. Each of the three dances—The Torch Dance—the Shepherd's Dance—The Torch Dance—is highly characteristic and may be used to good advantage as a concert or drawing room number or for classic dance purposes.

A new edition of these immensely popular dances is to be issued in the Presser Collection and we feel sure it will be in great demand at the special introductory price in advance of publication of 40 cents a copy, postpaid.

To A Katydid

Cantata for Children's Chorus

By Carl Busch

Many know the poem by Oliver Wendell Holmes, used as the text for this new splendid cantata for children's voices by Carl Busch. We need only point to the success of other Carl Busch works in this field, such as *Bobolinks*, to give some idea of the excellence and possibility of this new work *To a Katydid*.

It is written for two-part chorus and whether it be a small group of a single class or an amalgamation of many classes to make a great mass chorus of several hundred children's voices, this cantata will be found highly desirable for showing the possibilities with juvenile choral singers. Single copies may be ordered in advance of publication at the special price of 30 cents a copy, postpaid.

Sonatina for the Organ

By James H. Rogers

It is a privilege for a publisher to announce that a new work by James H. Rogers is being added to the catalog, because he is one of the foremost living American composers. It will be a comparatively short time before the engravers and printers are finished their work, necessary to the issuance of this *Sonatina*, but prior to its publication orders will be accepted at 40 cents a copy, postpaid. This advance of publication price, however, will be withdrawn when the *Sonatina* appears from press and is ready for delivery. The work is in three movements, each highly satisfying in its originality. The entire *Sonatina* is written in true organ style, being a most creditable contribution to organ literature, as well as American musical composition. We highly recommend this to all organists and to all organ teachers seeking suitable numbers for serious students.

How to Master the Violin

By Frederick E. Hahn

In this volume, Mr. Frederick E. Hahn has produced a work that we believe will take its place among the important pedagogical works in all violin literature. Written by one of the most successful of American violin teachers, this book places before the pupil and teacher a wealth of practical knowledge gained through years of experience both as a concert soloist and as a teacher. The book is in no sense an instruction book. It is much more, and will prove to be a valuable aid both to the pupil and teacher. Using the principles as expounded by that master technician, R. Kreutzer, the author proceeds to give valuable hints on the practical application of these principles in mastering the difficulties in some of the standard works of violin literature. Judging by the number of orders received for this work at the special price in advance of publication of one dollar per copy, postpaid, violinists are quick to sense the value of such a volume.

Six Study Pieces

For the Left Hand Alone

By Francesco Berger

It is a great pleasure to commend these left hand pieces to the attention of teachers and students. The careful practice of these intermediate grade numbers will result in a considerable strengthening and development of the left hand and the pieces are so well written that the musical intelligence will also be considerably developed. This book will soon be ready.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Stories to Sing To

An Easy, Effective and Interesting Method of Developing The Sense of Pitch in Young Children

By Gladys Taylor

This novel little work is now almost ready but the special offer will be continued. It is one of the very few works for very young children that specializes in the subject of pitch. Imitating the sound of an animal or the tone of a bell is a very great aid in establishing definite pitch and this is the general idea of the book.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Tunes for Little Folks

For the Pianoforte

By M. L. Preston

This little book is now on the press. It will be ready very soon. The little tunes start out from Middle C, work through the five finger positions first, and then go a little further. Musical knowledge is thus established by easy stages. The pieces are all highly melodious and the book will prove a valuable supplement to any elementary course.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

(Continued on page 156)

World of Music

(Continued from page 79)

THE RUSSIAN THEATER is being abandoned by the very men who have made it one of the greatest art influences in our time. Stanislavsky, who created the Moscow Art Theater; Alexander Granovsky, director of the Jewish Art Theater; Vsevolod Meyerhold, of the new revolutionary stage—all have left Russia to give their talents to other countries where they will have more freedom and more satisfactory compensation for their efforts. Michael Chekov, who established the Second Art Theater, has engaged for two years with Max Reinhardt.

OPERA IN A TENT, after the manner of the traveling circus, is the latest idea from Germany. Singers, orchestra, machinists, stage hands, and administrative staff will travel in wagons drawn by traction engines. The wagons are to be adaptable for railway use, if convenient, and will carry all the paraphernalia of a portable theater, to be erected in the environs of the communities visited.

A THREE HUNDRED THOUSAND DOLLAR ORGAN, planned to be the largest in the world, is to be placed in the new Convention Hall of Atlantic City, New Jersey. The Hall is to seat forty-one thousand people, and the leadership in the organ enterprise is in the hands of Senator Emerson L. Richards, an organ enthusiast of wide distinction.

A "MASTER BUILDING" of twenty-four stories, with a terraced roof and tower, is reported to be under construction on Riverside Drive, at 103rd Street, New York City, for the housing of the Master Institute of United Arts (including music, painting, sculpture, architecture, opera, ballet, drama and lectures). Nicholas Roerich Museum, the Corona Mundi (International Art Center), two auditoriums, two art libraries as well as conference rooms, and music and art studios and apartments.

Competitions

THE HORATIO PARKER FELLOWSHIP, with total allowance of two thousand dollars, for the study of Composition at the American Academy in Rome, is again open for competition. Compositions must be filed not later than April 1, 1928. Full particulars may be had from the Secretary of the American Academy in Rome, Room 1432, 101 Park Avenue, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

$40,000 IN PRIZES are offered to American composers. The award will be given for the best work in any form within the playing scope of the full symphony orchestra. $10,000 and $5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929, and the popular contest on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, unprecedented in size in the history of music, was announced at a dinner given to the press in New York City and was received with great acclaim.

A PRIZE OF $1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of $500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The competition is international, will expire November 1, 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

Magazine Catalog

The new magazine catalog is now ready, showing the best magazines published. Attractive combinations are made with THE ETUDE MUSIC MAGAZINE where any lover of good literature can make a decided saving. A post card will bring copy.

The Presser Personnel

Introducing our patrons to the highly trained members of our staff who serve them daily.

In our organization we have a good social spirit and frequently when special things are undertaken, not exactly of a business nature, one of the first young ladies to be thought of as a member of the special committee needed is Miss Beatrice W. Carhart.

This is because she is always ready to perform, cheerfully, anything assigned to her, even though it be not in line with her regular duties. She has been in our Charge Department since first coming with the company in September 1918.

Miss Carhart was first engaged in the Charge Department as a Billing Clerk, the duties being to make out the bill and total it up, after an experienced Charge Clerk had sorted the music on an order and passed along a charge slip for the various items and the discounts allowed on each.

Miss Carhart was so adept at gathering knowledge quickly that after a year she successfully took the Senior duties and became a Charge Clerk.

In addition to being counted now as one of our most experienced Charge Clerks, Miss Carhart also is depended upon to keep a careful check of the stationery stock of the Charge Department, which is quite a task in itself, since with our need for thousands of bill forms, charge slips, etc., it would be a catastrophe if any of these forms were not reprinted in good time.

The Pirate's Umbrella

Operetta for Boys

By Mrs. R. R. Forman

We can recommend this operetta very highly as being just the work for production by a group of school boys. In fact it was written solely with this idea in mind. It presents opportunities for colorful settings, and abounds with bright and amusing dialog. This work will afford a splendid opportunity on the many occasions when it is desirable to have boys stage a performance which is all their own.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Viola, 'Cello and Bass Parts to Lehrer's Ensemble Method

By Will H. Bryant

The *Ensemble Method for the Violin* by Oscar J. Lehrer, with all of its study material written in three parts has been such a tremendous success as to gain many sincere friends for it among school supervisors and private teachers conducting violin classes. In fact, success with this class method has brought a demand for instruction material to cover beginners on other string instruments, studying side by side with violin students and has brought about the publishing of these violin, 'cello and bass parts to accompany the *Ensemble Method*. When these are on the market in a few months, they will make possible the use of one complete course of class instruction for the beginning of an orchestra. While the publishing details are being completed, orders in advance of publication may be filed for any or all of these three parts being added to the *Ensemble Method*, at 35 cents each.

The Shepherd

Musical Play

By Mathilde Bilbao

Although this operetta is very short and easily learned it has enough variety to require three brief acts. The entire performance requires about one hour and a half. The libretto is based upon two of Aesop's Fables and the story is told in a very jolly manner. The music is bright and catchy throughout; and with the introduction of dances, using numbers from the operetta itself, the entire production can be made very attractive and colorful. May be produced by children of almost any age.

The advance of publication cash price for a single copy is 35 cents, postpaid.

Concert Orchestra Folio

This new work is almost ready for delivery. Although we have been unavoidably delayed in preparation of the parts, we feel sure that none will be disappointed in this collection. It is one of the best orchestral works that we have planned and it contains just the right assortment of concert pieces, overtures and characteristic numbers suitable for high class programs. The pieces are all richly scored and the parts are not overly difficult. The orchestration of all the numbers is very full.

The special introductory price in advance of publication for the instrumental parts is 15 cents each postpaid, and of the piano part, 30 cents, postpaid.

Classic and Modern Band and Orchestra Collection

By Joseph E. Maddy and Wilfred Wilson

Messrs. Maddy and Wilson are so well known in the realm of school music that they need no introduction. The new collection which they are preparing is designed to furnish suitable numbers for contests or exhibition purposes and for occasions where brilliant and well written numbers are in demand. The real aim in a collection of this type is to make sure that all of the parts are well within the range of the average amateur and yet provide something worth while for every performer to play and to so blend the parts that the general effect throughout is full and rich.

The special introductory price in advance of publication for the instrumental parts, either for band or orchestra, is 25 cents each, postpaid; the piano accompaniment to the orchestral version, 40 cents, postpaid.

Concertina No. 1
Concertina No. 2

For Violin and Piano

By F. Seitz

These two *Concertinos* may be used with excellent results either for the student's recital or as an introduction to the larger forms of violin writing. In playing either of these works, the student has the realization and satisfaction of playing something really worth while. Although the *Concertino No. 2 in G, Opus 13*, may be played by one who is still in first position, it offers considerable difficulties in various technical points within this position. *Concertino No. 1 in D, Opus 15*, may be taken up as soon as the student is familiar with the third position. The advance of publication cash price is 35 cents for each copy, 60 cents for both, postpaid.

Advance of Publication Offer Withdrawn

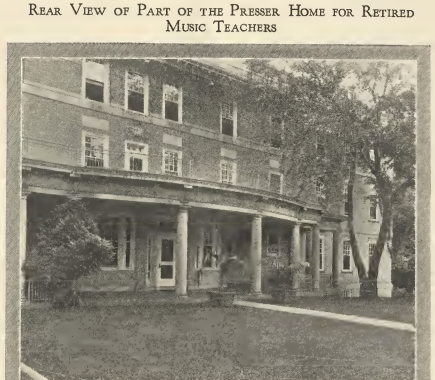
We are withdrawing from special low price in advance of publication this month a book that has appealed to a great number who subscribed for it. In the advance notices this book has been called *Piano Pieces for Boys* but upon publication it was decided to give it the more euphonious title *Boy's Own Book of Piano Pieces*.

When the title of a book really describes the purpose for which it is intended there is never any difficulty in predicting the sure success of the volume especially when certain that its contents will delight and satisfy. This book, giving a fine lot of second and third grade pieces of types particularly appealing to boys, is fine for the recreation and study work of little men to be. The price of *Boy's Own Book of Piano Pieces* is 75 cents.

Mail Delays

Holiday mail rush always brings post-holiday complaints of copies delayed or lost. Please bear with us. Should any copies have gone astray, a post card advice will have our immediate attention and bring duplicates.

Rear View of Part of the Presser Home for Retired Music Teachers



THIS SHOWS THE AMPLE PROVISION MADE FOR PORCHES AND OUTDOOR LIFE. THE HOME IS LOCATED IN A SMALL PARK OF THREE ACRES, BEAUTIFULLY PLANTED WITH FLOWERS AND TREES

Advertisement

The Presser Personnel

Introducing our patrons to the highly trained members of our staff who serve them daily

It is always very gratifying to us when we see a young man making strides in becoming a valuable member of our organization. Mr. Louis Gould, with his earnest application to the duties assigned him; plus that natural music clerk quality of cataloging in his mind every publication meeting his eyes, has made himself a mainstay in our order filling department.

We keep a tremendously large stock of music book publications of publishers all over the world and the division of our Order Department stocking these works and filling orders for them is known as our Outside Book Department. This Department is so large as to necessitate a large reserve stock with a clerk for books carried in quantities.

It is in this department that Mr. Gould is chief order filler and assistant departmental head.

He was taken on as a new employee in August 1924 to fill a position in the Reserve Stock of the Theodore Presser Co. sheet music publications. He soon earned recognition for his willing and efficient work and early in 1925 was assigned to the department in which he now serves so well.

Perhaps in the past several years at some time you have ordered an instruction book, an album, an opera score, a cantata or some other music book publication not published by us and you have received it promptly through the accurate order filling work of Mr. Louis Gould.

Warning

Beware of swindlers! During the past holiday season we have again had innumerable complaints that "money has been paid to strangers for The Etude Music Magazine and no copies received." Pay no money to strangers unless you are no money to strangers unless you are convinced of their honesty. Our representatives carry official receipts of The Etude and Theodore Presser Co. Look out for the so-called college student, workers who claim to represent charitable institutions and "ex-soldiers" who were never near the front. If you feel the agent is telling the truth and you wish to help him, take his name and address, send it to us with the subscription price, $2.00 for one year, and we will give him credit for the order if he is entitled to it.

Prize Contestants—Attention!

Thank you for the hearty interest which you have shown in the contest for new Etude Music Magazine subscriptions. The contest is now in full swing and moving ahead splendidly. New subscriptions are coming daily from every part of the United States. It is interesting to note that contestants are very closely bunched so that apparently every one has an equal chance to win. In any event, whether a grand prize winner or not, every one will be substantially rewarded.

Read the contest conditions carefully. Follow instructions and there will be no misunderstandings. If we can help you in any way with further supplies or advertising material or sample copies, let us know. We congratulate and thank our enthusiastic musical friends on the splendid work done so far in spreading Etude influence for the good of music everywhere.

PIANO TEACHERS NOW HAVE A GREAT NEW OPPORTUNITY

As a result of the growth of Class Piano Instruction in the Public Schools, the future of the American Piano Teacher is perhaps brighter than it ever has been

New Piano Idea

THE spread of this new idea in the music education of children is of great significance to piano teachers. Educators have recognized the value of Class Piano training to the child, and are making it an important part of public school education. For this reason, it is certain that piano teachers are about to enter upon a new era of prosperity—particularly for those who are preparing themselves to take advantage of the opportunities thus presented.

Commercial and Artistic Aspects

This new movement has two aspects of interest to the piano teacher—one, commercial—the other, artistic. From the standpoint of greater business there is no question that Class Piano Instruction in the public schools will stimulate interest in playing the piano. More important, perhaps, is the possibility of developing piano talent that might otherwise remain undiscovered. An embryo concert pianist discovered in piano classes, must necessarily study with a private teacher in order to become a finished artist.

The piano teacher residing where the public schools offer piano instruction to children, is indeed fortunate. She has found that piano classes in the schools once begun have a decided tendency not only to increase business, but also to discover talented children.

Co-operation by Piano Teachers

The spread of the idea of Class Piano instruction in the public schools depends to a large degree upon the support that is given by piano teachers.

The piano class idea was not originally designed for the public schools. Progressive piano teachers today are forming their own piano classes.

It has been their experience that in piano classes the children whose exceptional talent merits more advanced individual study, are more easily recognized and, in addition, their class training prepares them for private study in such a manner as to make their progress exceedingly rapid.

Investigate—Then Act

We urge the piano teachers of America to investigate the possibilities contained in the group method of instruction for beginners. Without question, it has many distinct advantages over the individual method, both for the child and the teacher.

There is a great deal of helpful information for piano teachers on this important subject. We urge you particularly to send for a booklet which contains complete details of the aims and methods of operation of Group Piano Instruction as it is given in the public schools —"GUIDE FOR CONDUCTING PIANO CLASSES IN THE SCHOOLS."

This publication was prepared by a Special Piano Committee of the Music Supervisors National Conference for the use of public schools. But it also contains much information of benefit to the private teacher. Send for it today to the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. It can be obtained without cost.

NATIONAL PIANO MANUFACTURERS ASSOCIATION, 247 PARK AVENUE, NEW YORK